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OUR ENGLISH ISSUE

Wester we tarst decided to publish an English issue we thoroughly determined to include the British colonies. We had not gone very far before we saw how impossible this was since such an issue would demand a magazine several times the size of THE ETUDE, Consequently we were compelled to reserve our attention for the most part to the composers of England. It would have given us very great pleasure to have been enabled to ender our journalistic homage to the musicians of Ireland, Wales, Scotland, Canada Austraiu, India, New Zealand, South Africa, etc., but this has not been possible. The contemplation of such an issue fills us with a new concep-tion of the immensity of the British Empire.

SCHARWENKA ON "WASTED TIME IN MUSIC STUDY."

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JANUARY, 1911

Vol. XXIX, No. 1

25

"Hands Across the Sea."



Another Season



Tax American who, having lived on the European continent for some time, returns to England, is impressed with a singular and delightful feeling of homelikeness. If he is a leen observer he will note that our heritages from Merrie England are by no means imitted to our tongue and our plum pudding, but that English manners, English 'aware, English character and, in a measure, English habits of thought, have become stamped very plainly juded upon America and the Americans.

No matter how much we admire the great nations of the continent, we enable the feeling a closer bond to our cousins over the seas, who talk as we do, act as we do and think as we do. England takes a just pride in the treasures which Longfellow, Emerson, Pee, Lowell and Hawthorne have contributed to the English language. Abby, Segreat and Whistler were more popular in London than in their home country. MacDowell, believed to the contribution of the contribution o

We have a feeling that English music and English music isnot deserve a wifer and deeper appreciation in other countries. Englished has leaped into a new musical significance during the see decade. Strangely enough, many of the cempoistr who have have been those who have not been so closely associated with wireverly and cathordal life as were many of the other composers. The entimatoric interest which the English have always minds of the life of the composition of t

England has partonized the musicians of other nations with a generoisty mery equaled. Like New York, London pays, and pays well, for its music. But musical activity in London is not representative of the tremendous and fervid popular interest which the immunerable choruses and bands located in all parts of the kingdom indicate. England has always been a musicioning country. She now justly demands recognition as a music-producing country.

Our own early musical legacies from England were perhaps not as advantageous as they might have been-save for the deeply inculcated love for choral singing and choral festivals. Whether Quaker or Puritan, our ancestors from the tight little island were unalterably opposed to music-that is, music separated from hymns and psalms. In fact, if someone had drawn a lurid picture of the nether regions as a musical conservatory and his Satanic Majesty as the Koncertmeister they might not have thought it exaggerated. It took just two centuries for us to crawl out of this musical oblivion. Our own musical awakening has paralleled that of Great Britain. We are carnestly interested in the music our British cousins produce. They have supported us nobly in the preparation of this English issue and we desire to thank not only those whose articles appear in this issue, but also Sir Alexander MacKenzie, Sir Charles Villiers Stanford, Sir Hubert Parry, Granville Bantock, Sir Frederick Bridge and many others for their kindly interest

Any attempt to discuss the music of the British Colonies in detail would be impossible, owing to lack of space. We desire to extend to all our British friends a hearty greeting.

THERE are two times in the year when new pupils come in considerable numbers to the teacher. Although the school year really commences in the fall, the public often decides that the time when the student should commence his work is immediately after the first of the year. Some parents include a course of music lessons as one of the Christmas presents to their children. The teacher should be alive to the business opportunities which this condition brings about. Many teachers send out elaborate announcements at the commencement of the school year in the autumn, but fail to take any notice of the popular idea that another season commences on January 1. Remember, it is better for the teacher to turn away twenty pupils than it is to have one vacant hour. No matter whether you have "more work than you can possibly attend to," advertise for more. This is possibly the best time of the year in which to start a special class. The brisk winter air makes us all ambitious. The opportunity is calling. Are you listening?



Programs: Good and Bad



For many years THE ETURE has been publishing a department thrown as Recital Pragmant. These programs come to up, one might may, "from everywhere." Many come from over-seas, and not a few of the most excellent ones come from towns which are absolutely unknown to the people who imagine that all the good music of the world centers around the Gowandhaus, the Royal Abbort Hall, the Metropolitan Opera House, the Auditorium, the Prinz Regenten Theatte, or other prest termles of music.

The programs we receive are placed in a loce, and when we are ready to make up a department we solect a certain number at random and print them. No favoritism is ever shown. We simply take howe which are first a hand. The others which are not used are either preserved for finiture reference or destroyed. This is the only fair way to handle this natter—fair to those who not used are either preserved for finiture reference or destroyed. This is the only are well as the contract of the contra

We consider the department one of great importance. Many of the programs are most excellent; others are less valuable and some show that the teacher is either terribly handicapped in securing the right material or that he has not used good judgment. The arrangement of a program is an art in itself. Great artists spend more in advance of their concert appearances in trying their programs in different ways in order to get the right aural effect, and it more their audiences.

Possibly the worst programs are the very long ones. We have in mind one of thirty-six separate numbers. Think of it! Not even an audience of the most indulgent parents imaginable could sit through such an ordeal without joopardizing their tempers. Think of vititing a cooking school and being compelled to set at atthysis course dimense of manteer midfins and dictaturapie. Uplit The teacher will find that it is far better to give many short programs than one interminable one.



EUROPEAN MUSICAL TOPICS ARTHUR ELSON

THE festival of French music at Munich has brought forth quite a little talk. It was not essentially modernin fact, the program included Couperin the Great, and came down gradually through the ages; but Debussy felt it incumbent on him to say something striking. So he came out with the statement that the Frenchmen had not been invited to give the festival, and they didn't see that there was any connection between French and German music, and he himself didn't want any, for "neither race should try to appeal to the other in its music." He voiced again the protest against slavery to Wagner, though it is doubtful if he would oppose slavery to Debussy, Ernest Newman, always wise and well balanced, showed in the Muzical Timez that the musical prestige of a nation often depends upon the amount of cultivation that it draws from other nations. It is strange to notice how much the influence of Wagner has effected. The very fact that Debessy attacks his domination shows that he must be a model to many. Bizet was spoken of as halfway between Offenbach and Wagner; but "Carmen" is still a great success. Thirty years later D'Indy, austere, but earnest and sincere none the less, produced great symphonies that reflected the Wagnerian idiom to some digree in a more formal way. In Italy the Verdi of three decades ago felt something of the Wagnerian spell, even as Puccini does to-day. But why Wagner one? Merely because his style was so revolutionary? Beethoven was an innovator, yet composers in other nations did not follow him. Was it merely because opera was international, while the symphony was not? This might explain why Beethoven, Schubert, Schu-mann, Mendelssohn and Brahms gave Germany such a musical supremacy over other nations.

But great composers are really cos not national. There is nothing about Bach fugues, for instance, that should make them better understood by Germans than by Frenchmen, and probably Saint-Sams appreciates them just as much as Mendelssohn did. The same is true of a Brahms symphony. A great composer may be influenced by his surroundings, but his individuality is that of a genius and not of a nation. The nationalists are usually the lesser men. that really amounted to saying that he was too great to be limited by national ideas. National character in music is good, but creative ability is better. So De-busy, the enjant terrible of musical France, need not worry over any case of undue influence exerted by other composers. Music is a universal language, and

not merely a local dialect. Somewhat similar considerations apply to Georges
Capellen's article, in the Mercure Musical that was,
on the exotic in the music of the future. That writer
discusses the varied scales of the Orient, with a view to their use in Occidental music. If the composers of the present really had much to say, they would not need to go far afield for scales in which to express there is no reason why the seekers after local color should not use foreign varieties in place of the domestic supply. We are now fairly familiar with the schools of Europe. Weber idealized the songs of Germany, Grieg personified the music of Norway, Sibelius has struggled to give us that of Finland, the new Russian school is based on native folk-songs, and Edward German has echoed the grace of old English must Drords used the style of our plantation music, which Chadwick had already done; but it is hard to go far afield, or the effects will not be recognized by the public. Stam has a whole-tone scale, but no one calls Debussy's music Siamese when he uses such a scale. Even the Indian themes used by some of our com-posers have to be labeled. Exotic effects may be good. but they are hard to recognize, for folk-music, like diarity, begins at home

MEYERBEER'S MUSICAL FAME.

in the Guide Musical Henri Curson writes on Meyerbeer, a subject that brings to mind the evanes-

while blatancy rules the boards. To tell the truth, Meyerbeer's operas show both of these qualities. According to the new doctrine of pragmatism, which avers that something good exists in all schools, we may give full tribute to the grandeur that illumines many scenes in his operas. The fourth act of the "Huguenots" is still full of glory, the coronation murch from is still replete with splendor, and "Le Prophète" "L'Africaine" still shows the strength of majesty and passion; but all of his operas contained much that was chesp, if not actually trashy. He was too willing to satisfy his public, and to sacrifice his ideals—if, indeed, he ever had any. He was the operatic leader of his time, and he knew how to handle a stage situation properly. If there is still a public for the musical manities of "Lucia," then it is certainly a pity that Meyerbeer's works are ceasing to draw well. Many of them have reached the point where they should be given again as curiosities for the rising generationand this is true, too, of the more classical operas of Cherubini, The late Manhattan Opera Company (late, but glorious) proved that revivals of comparatively unknown works could often be made successful, and what was true of "Les Contes d'Hoimana" might prove true of "Les Deux Journées."

MUSICAL NOVELTIES.

Some German composers had a small Tonkinstlerfest of their own at Barmen recently. The larger works given included a cantata by Friedrich E. Koch Wilhelm Berger's orchestra ballad "Der Mönch Wilhelm Berger's orchestra ballad "Per Mönech's Fritz Kaufmann's zeond violia concerto, an exceller plano ennectro by Bernhard Stavenhagen, an overtrar to "The Sunken Bell" by Annobess Wasselds, and parts of a symphony by Errat Scyffardt. Others, to be given by Nikitch, a symphony by Bernard Fritz Medical and other services of the plant of the plant of the distribution of the plant of the other plant of the plant of the plant of the plant of the distribution of the plant of the pla Konigeleinder." Humperdinck is setting Macterinck's "L'Oiseau Bleu." Reger, the active, will soon produce a sextet, a piano concerto, a piano quartet and a 'cello sonata, besides short piano pieces and songs.

The chief success of recent French concerts so to have been a revival of Chausson's symphony. French papers go into ecstasists over it, and apparently it ought to be imported into the United States, unless the duty on works of art should keep it out. New the duty on works of art should keep it out. New operas for the Theatre de la Gaité Lyrique are Borne's operas for the Theatre de la Gaité Lyrique are Borne's "Girondins," De Lancy's "Paysans et Soldats" and "Mercèer's "Elsen" (the present writer claiming no re-dercèer's "Elsen" (the present writer claiming no remercer's "Eisen" (the present writer claiming no re-lationship). The Opera Comique will give "L'Abbé Mouret," by Max von Oberleither. Other Paris novel-ties are Ernst Bloch's "Macbeth," "Le Miraele," by Georges Hue, and Coquard's "isdroning." "Ivan le Terrible," by Raoul Gunsbourg, met with good success

in Brussels. Italy offers a new work by Pergolesi. In an unexplored library at Novara there was found recently the score of part of a melodrama, "Il Cavaliere Ergasto," score of part of a metodrama, "Il cavaliere Ergasto," and a marginal note credits it to the composer of "La Serva Padrona," Some one cught to go over Italy with a fine-tooth comb—for various reasons. The Royal Opera of Budapest is to give "Brather George," by Ferdinand Réksi, and "The Budicon," by Bela Sas-bert Canada, bud and the Serva Canada in the Serva bados The Spanish violinist, Joan Manén, is to give his new violin concerto in Berlin, and has finished an opera, "El Camino del Sol." In Mexico Raphael Tello has written the opera "Nicholas Bravo," with a revohas written the opera Avenuess pravo, with a revo-lutionary plot, while Buenos Ayres heard Cesare Stiattesi's "Bianca Beaulieu"

Sinding has completed an opera, "The Holy Mounand has issued a new set of five piano pieces. The latter are reckoned among his very best, especially "Reigen," "Silhouette" and "Stimmung." A set by "Reigea," "Silboueste" and "Simmung." A set by Sibelius is less auccessful. England has beard Jevis-Real's "Night Thoughts," and a violin sonata by Ethel Barns, the latter being cliffer refreshing and intercesting, and meeting with warm reception. According to the papers, Some extraction from 'Der Rostenkawlier,' by Richard Strass, show him as a rival to bis name-

It is only when our feelings, our mind and our taste earl really begins a nose who design in the more con-

THE pleasure which the work of a musician affords you is his very life-blood; the trouble it has cost him



SIR ARTHUR SULLIVAN'S INFLUENCE ON ENGLISH MUSIC

OF all English composers, perhaps the most hon-ored and the most loved has been Sir Arthur Sullivan. Few composers have been gifted with so rie a vein of melody as Sullivan, and in all his works there is a human appeal which seldom falls to at-tract people of all kinds, and of all nationalities. The popularity of the Gilbert and Sullivan operas has been phenomenal and the recent revival of The Miledo in New York has shown convincingly that Militado in New York has shown convincingly that their drawing power is still great Undoubteally much of this is due to W. S. Gilbert, whose keen, incidive with pierces through the shams and follows of life with a shaft of light so bright that he is com-parable only with the greatest of England's wite: Swift, Sheridan, Thackeray and Dickers, in this re-mains the state of the st gard. Nevertheless, his wit was never so keen that gard. Nevertnesses, and was man never so seen that Sullivan failed to give it point with his music, and in the tender passages Sullivan even excelled his in the tender passages durition even executed rise collaborator. The Sun Whose Rays, for instance, is as tender a melody as any ever written, for all the foolery lurking beneath it. It must not be forgotten, however, that Sullivan

was a serious musician, capable of the very highest kind of work. Such compositions as The Golden kind of work. Such compositions as the Golden Legend, The Light of the World, The Martyr of Auti-Legend, The Light of the World, The Martyr of Auti-och, the In Memorius overture, and numberless songs and anthems, glees and madrigals show that had he chosen to devote himself to following in the old chosen to development to tonowing in the old ruts he might have been highly successful. He chose, instead, to make the world laugh, and the chose, instead, to make the world range, and the world, particularly the English world, was the better Nevertheless, his services must not be for-His work in conjunction with Sir George Grove brought to light some Schubert manuscripts, and did much to bring about an interest in Schuand did much to pring about an interest in Schu-bert's music in England Moreover, Sullivan did fine educational work as head of the National Training School and also as director of the Promenade ing School mid also he careful of the Fromenade Concerts at Covent Garden, which have since developed into the Queen's Hall Concerts, though, of oped into the Muchae train concerts, though, or course, the latter undertaking has no relation to the former. In fact, there can be little question that in light operatic forms did Sullyans success in again operate forms did much to make the English people realize that music can be beautiful, even though it is not oratorio, and can be becaused, and bald the foundation for the prein this way comman solution to the present splended efforts being made on b-half of music in

THE SECRET OF MUSICAL EXPRESSION. BY R T. FINCH,

What is the secret of musical expression? It What is the secret or musical expression? It is to learn solve perform music con amore, for the love of it, and not for the sake of technic, or money, love of it, and not for the same or technic, or money, or applance. Paderewski is much more unhappy or appeause.

if, at a concert, he fails to please himself than if, at a concert, he tails to please himself than the public fails to applied him. Unless you feel the public fails to appeared num. Unless you tee-like Faderewski on this point for mercy's sake drop like Paderewski on this point for mercy's sake drop music at once, for you will be a miserable failure. music at once, for you will be a miserable faiture.

You will simply torture yourself. Your meighbors, You will simply torture yourself, your neighbors, the public and the critics; and the critics as you the public and the critics, and the critics, as you doubtless know, are like rattlers which bite venent doubtless know, are like rattlers which bite venem-ously when they are foolishly disturbed and irri-

ENGLISH PIANISTS AND THE DEVELOPMENT OF PIANO PLAYING IN ENGLAND By KATHARINE GOODSON

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In considering the development of any branch of musical art in England, there are certain elements which have combined so strongly to hinder progress that they cannot be overlooked. The most important of these was undoubtedly the Puritanical move-ment, which took such a hold that even to-doy while it may be considered in the strict sense to he a thing of the past, one is frequently coming across traces of the old feeling in more or less diluted forms. Music suffered severely under the rigid rule of the consciences of these moral disci-plinarians. In the home, "music" was limited to the singing of so-called "sacred" melodics, hymns and chants; the wish to go to a concert was a prompting of the Evil One, all such tendencies were things ing of the Evil One, all such tendencies were tungs to be nipped in the bud. This must certainly have been a discouraging time for that section of the heathen population who felt the spirit of music stir-ring within them, especially for that section who proposed to earn their bread and butter with the aid of the Muse.

It will be readily understood that under such a regime there could hardly be anything further from parents' thoughts than that any child of theirs should be allowed to develop any musical instincts, much less adopt music as a profession. And this brings us to what was another serious hindrance to progress, namely, the hopeless disrepute into which the musical profession fell. Musicians and actors were classed with vagabonds, indeed, the scullion in were classed with vagabonds, indeed the resultion in the kitchen was quite a superior person. It is a little known fact, and one hardly to be believed, that there is an Act still in existence (passed, I believe, in the reign of Charles, II, and which has never been repealed) debarring "all vagabonds, actors and musicians" from serving on any public body: this came under notice only a short time ago when a member of the dramatic profession, wishing to escape the trouble of serving on a "Grand Jury, claimed exemption on these grounds, and the somewhat surprised judge had to assent to his demand. How long England will continue to class its musicians with its vagabonds, it is difficult to say. We are a conservative country!

Lord Chesterfield's dietum in his letters to his son, who wrote to his father that he wished to "learn to play the fiddle," is well-known: He held is to be inconsistent with the profession of a gentle-

MUSICAL DIFFICULTIES IN ENGLAND. I think I have said sufficient to show that there

were considerable difficulties in the way of a natural. such as there was in France. Italy and Germany, and these hindrances doubtless affected the subject on which I am writing to some extent. Happily, they are now things of the past. Coming to the in England, we read that about the year 1760 ; certain Miss Marianne Davies, whose sister Cecilia finction as a performer on the piano and harosi-chord. It is amusing, however, to note that she the harmonica (musical glasses), on which the met with such success in conjunction with her sister

that they gave concerts in Paris, Italy and Vienna. Indeed, in the latter city Metastasio and Hasse wrote an ode especially for them. This lady, therefore, can hardly be considered as an epoch-making

was, indeed, only about this time that the harpsichord makers were scriously trying their hands at piano-making, so the history of pianoforte playing in England can scarcely be said to have com-



Up to about the year 1880 English planists who ere well-known on the concert platform may be said to have been divided into two classes: (1) Those who were virtuosi pure and simple, as dis-tinct from teachers; (2) Those who were settled in London as teachers, but who were nevertheless frequently before the public as performers at the prin cipal concerts in London and the bigger provincial

JOHN PIELD

Of the first class, the two names that stand out are John Field and Arabella Goddard.
The light of Field as a pianist has been practically extinguished, all that remains of him being a few necturates of Field the composer. It was, however, as a public performer that he made his suc tainly a case of not being a "prophet in his own wore trousers as short as his face was long; it was not till Clementi himself took him to Paris that he his playing of Bach's Preludes and Fugues

gave many concerts in Germany, Belgium, Switzer land and Italy, but it was in Russia that he was es-necially successful, meeting with such great apprecintion that he settled down in St. Petersburg for some years. Only after continued successes on the Continent did he return to England to play at the Philharmonic Concerts, and to receive the appreciation which had long been his due.

ARABELLA GODDARD

Arabella Goddard was born in 1838," a year after Field died in Moscow. Her first appearance was in 1853 at a concert of the "Quartet Association. She made the somewhat remarkable choice of Beethoven's Sonata in B Flat, Op. 106. for her début, and what was also rather unusual at that time. played it from memory. It is supposed to have been the first performance of this work in England. Her playing made a very great impression, and may be said to have ereated quite a furore. Her fame spread rapidly, and m 1875 she played at the Gewandhaus Concerts in Leipzig She traveled much in Germany and Italy, receiving very favorable criticisms, especially in Germany. In 1857 and 1858 she gave concerts in which she played all the later Sonatas of Beethoven, from Op. 101 to Op. 111 which, at that time, were novelties to the greater part of her audiences From 1873-6 she made a long tour through America, Australia and India; she was heard several times in America, but it seems doubtful whether she gave any series of concerts in Ans-tralia or India. Such a thing would indeed hardly have been possible in Australia in those comparatively early days, certainly early days as far as music was concerned; even at the present time there is not very much scope in India to encourage the greater virtuosi to visit that country, although in such big cities as Calcutta there is doubtless a good deal of good music to be hear

We now come to the second section of pianists to be mentioned; many of them considered very fine pianists in their day, but whose careers were given over more to teaching than to the roving life of a performer, and whose occupations kept them for the most part in or near London, or the prin-cipal cities in England, where, however, they constantly appeared on the concert platform.

First may be mentioned Cipriani Potter (1792-1871) an eminent artist, who was the first to introduce the Concertos in C minor and G Major of Beethoven to the English public at the Philharmonic Concerts, and who was selected as the first Principal of the Royal Academy of Music, which post he retained for several years.

WILLIAM STERNDALE BENNETT.

To Charles Neate (1784-1877), a name practically unknown to-day, belongs the distinction of being the first to give a public performance of Beethov-en's E Flat Concerto in England. Sterndale Bennets, whose compositions, mostly in a Mendelssohnian vein, were formerly so highly thought of, even to the point of eliciting a somewhat panegyrica article from Robert Schumann in his "Neue Zeit schrift für Musik." was also very highly esteemed as a pianist of great facility. From all accounts, his playing would appear to have been very much like his compositions, that is to say, very clever and highly finished, but lacking in intensity and color. He was, however, an artist of very great distinction, and followed Cipriani Potter as Principal of the Royal Academy of Music. His misfortune was that, during his stay in Leipzig as a student, he came very strongly under the influence of Mendelssohn, an influence which he never lost Two more names which may be mentioned here are

Brinley Richards and Sidney Smith The former, though he gained a high position in London as a pianist, is only known to the present generation as the composer of "God Bless the Prince of Wales," which at one time was only second in popularity to the national anthem. The latter was a pupil of Moscheles and Plaidy, and, besides being a very brilliant player of a somewhat flashy style, wrote endless pieces of that kind which combine the maximum of brilliancy with the minimum of difficulty. He was essentially the pianist-teacher and composer for the drawing-room young lady of the time, and as such, though a man of much natural talent, is hardly worthy of consideration

* According to Grow's dictionary and that of the Dunstan, whells Goddard was born 1830. This date (1838) is alwed Biggang and Baker.—Rarroz.



EUGENE D'ALBERT Eminent virtuose, born in Scotland, but long identified with musical Gern

PHOPES D'ALBERT

With Eugène D'Albert a new era of psano playing may be said to have commenced and steadily continued up to the present time in England D'Albert's French father, born in 1809 in Germany, came to England when 7 years old, married a Scotch lady and lived for many years in Newcastle and later in London His son, Eugène, born in Ghasgow in 1854, received his entire musical education, with the exception of his enal studies with Liszt, at the National Training School, London (now known as the Royal College of Music), where he won a scholarship. He made his first public appearance, I believe, at a Richter concert at the old St. James's Hall, playing a concerto of his own composition. He is, therefore, looked upon as an Englishman just as much as anyone whose antecedents date 100 years back in America is looked upon as an American. It is not necessary for me here to enlarge or the subsequent career of this great artist. He has of late played but little in public, having practically abandoned the concert platform for a larger stage—that of composition. It was but a short time since that his last opers, "Tiefland," was produced in New York He was a very great favorite as a pianist, more particularly in Germany and Austria, and his playing of Beethoven was always especially great and memorable

Somewhat later came the appearance of Miss Fanny Davies, about 1685, at the St. James's Hall Popular Concerts, and of Mr. Leonard Borwick. These two concerts, and or Mr. Leonard Borwice. 1868 (Wo artists were both pupils of Mme Schusnann, and both have lad distinguished careers in this country. Miss Davies was probably the first English lady plantist to achieve distinction since the death of Arabella God dard, and shortly after her début in London she played at the Gewandhaus Concerts, and also in many other continental cities. Both she and Mr. Borwick were frequently associated with the Joachim Quartet until the death of its famous leader, a few years ago.



MR FREMERICK LAMONS Scotch plants; who is very popular in Germany

MR. PREDERICK LAMOND

Mr. Frederick Lamond, who, unlike Miss Davies and Mr. Borwick, has been heard in America, is a Scotchman, who for many years past has resided and played chiefly in Ger-He is, nevertheless, frequently heard in London, and is an artist of very fine qualities. Perhaps, like D'Albert, his finest work is in his renderings of Beethoven, whose com

tion of his programs. Me Harold Bauer, an Englishman in spite of a German name, is so well known to your readers through his many highly successful tours in America that it is certainly not necessary for me to insist on his great powers and fine playing; but I can take this opportunity of acknowledging my great admiration for his art,

with intellectual gifts of a high order, in addition to a keenly musical temperament, performance of Schumann's Toccata at the end of a very interesting recital which he lately gave in London was quite the finest rendering I have ever heard given

of this extremely difficult work Two other gifted English pianists, Miss Adela Verne and Miss Gertrude Peppercoru, have both made tours in America, and are also well known to all concert goers at home. It is interesting that they both studied goers at home. It is interesting that they some studied entirely in England, the former with her sixter, Miss. Mathilde Verne, who, in her turn, was a pupil of Madame Schumann; the latter with Mr. Tobias Masthay, the professor at the Royal Academy of Music. whose fame as a teacher and whose scholarly and interesting books on pianoforte technique and touch

are now well known.

To talk o. myself (as you ask me) in this cor on is no such easy matter as to talk of other people Before making my American debut with the I nerore making my american debut with the lambds Buston Symphony Orchestra at Symphony Hall, Bos-ton on January 12, 1937, I had played in many coun-tries in Europe besides my native England: namely, tries in Europe pessees my manye empende anterly.
Germany, France, Holland, Belgium, Amstria and Italy.
Before going to Vienna to spend four years in study
with Professor Leschetizky, I had received my musical education at the Royal Academy of Music, London, where my piano teacher was Mr. Oscar Beringer. have had the pleasure of playing under the direction of most of the famous European conductors of to-day Nicketh, Felx Weingarter, Safonoff, Fritz and Emil Steinbach, etc.; our own Henry Wood, who has done o much for music in England, and Landon Ronald, who is rapidly coming into the fame which he so ther oughly deserves. In America some of my happiest oughly deserves. In America some of my happiest, experiences have been in playing with the fine orchestrathers, and in meeting the many highly-gitted and notable conductors who rule over their destinies. In chamber-music 1 have had happy associations with Name Keeller the Knowle Courte. Mand Powell Ysaye, Kreisler, the Kneisel Quartet, Mand Powell an artist of whom America is justly proud; Kubelik, Gérardy, César Thomson, the Bohemian String Quarter,

The development of piano playing in the English colonies hardly comes within the scope of this artick but I should like to say one word in conclusion about that far-off land, Australia I confess that my first visit to that country was a surprise to me, not merely in the enthusiasm shown for the piano, but especially in the taste and the standard of general excellence The public there is well past the stage of being aston when I say that letters reach me from time to time asking me, when I come again, to play such works as Beethoven's Op. 106, 110, 111, Chopen's Ballades in F major and minor, some of the seldom-played sonatas of Schuhert and the compositions of Cesar sonatas of Schultert and the compositions of Cesar Franck Australia is a cunsary with a great future and its musical development, which is progressing steadily and surely, will unclosahtedly be a matter of great interest during the next ten years, and this perhaps not only in the branch of piano playing, but

You may give me the fixest instrument in Europe, but yet I should have no pleasure in playing on it

CULTIVATE VERSATILITY.

BY CHARLES E WATE

It is very doubtful whether any really great man ever lived whose greatness was not a matter of manysided possibilities as well as a definite excellence along some chosen line. Mendelssohn, for instance. was an elegant writer of letters, and his literary skill found vent in many other ways. He was a great finguist, an expert billiard player, and he was a draughtsman of decided ability. He could sing, and also play a number of instruments. Sarah Bernhardt is another instance of versatility. She has written much. She is a most artistic designer along the lines which pertain to costuming and stage settings. She excels in sculpture and has many other accomplishments besides the one which has made her name as well known as any in the world. Statesmen are frequently many-sided, inventors turn from one thing to another readily, and most writers are talented with other gifts

The twentieth-century musician alone seems still to be in the old rut, and to confine himself too fully to his own life and work. There are, of course, some musicians to-day who are more general in thought and life than the old school ever dared to be, and in the one essential of business sense and training there is a marked improvement, and many neusicians now are fairly good business men.



SIR JOHN PRIMERICK BRIDGE Econom English theorist, organist, componer and teacher

Musicians ought to do even better than this, and to set a higher standard of business methods. They ought to consider the commercial world much more closely than they do, and ought to exact much better pay for their work than they receive to-day. Music schools should become more exact as to business plans and rules, and individual musicians should learn preserve a higher standard of business morality should no longer ever be said of any prominent musician that he does not pay his honest debts or The musician should study sculpture and painting

for more definite "form" and "color." He should analyze oratory and acting for the purpose of detect ing the true technic of "reproc" and of "climax build He should learn the importance of careful "en remble" from the drama, and the value of exactness from science and architecture. From literature he should glean continual inspiration. He should spend some time each day translating from the foreign

Musicians ought to know more than this, too, and should learn to translate the whole of the human endeavor more clearly to their own ends and needs Nature has been understood and translated better by statine may need the worker, perhaps—at least Nature has always been a source of joy and inspiration

The co-relation of the arts is one or the greatest the coverage of the world. The nusician should learn to get away from pure music at times, and seek the to get away from pure music at times, and seen inspiration which comes from the pursuit of other



ENGLISH COMPOSERS OF TO-DAY

By ERNEST NEWMAN

[Ernest Neesses, grabedly the most distinguished litting English service you assisted subjects one how is Linear to the property of the proper

Past."—Beronis Norn.

Exclist musical life is still far behind that of the
Continent in fainess and variety, but it is becoming
richer every year. There is more and better music
composed, we have more good orchestras, criticism
is improving in knowledge and literary quality, and
the music-loving public is growing. Our situation



SIE EDWARD ELDAR. (Kegiani's Most Discussed Compos-

is unsatisfactory enough in some respects, but an the whole we may compraintate constress on being in the flood of the incoming tide. One sign of our time and the source of the source

The other selves does not command the expose and the influence in our clift partly because its now and the influence is more clift partly because its now and the influence is more clift partly because Bigger's "Gerennian" set as a lighest standed for Finghe mine, and made or an opportunity of the control of the control

know the intermnable sequence of imitative oratorios that had been poured out by Englishmen during the previous half-century.

A NEW FACTOR IN BINGLISH MUSIC.

In "Genomine" the poetic subject had emotional unity rin" a vital relation to the deeper experiences of every one of on, instead of being a selsion-and-paste compilation from the libble; the old orangement of the end of

for the future, but made us more critical of the past Their quick acceptance and enormous popularity showed that Elgar had found voice for something that was unconsciously stirring in the general pub We had respected our older men as solid ians and thoroughly conscientious practitioners, but we had rarely warmed to them, course, sketc..ing the development in very rapid and tailed survey. There were several worses or the older school that one listened to with a good deal of interest at the time of their first production, and that we should be glad to hear again now. But peaking broadly, these men were respected rather than beloved; their music as a whole did not strike fire in the public Elgar was the first to do that, and with all his genius he could not have done it noless the musical soul of our race had been ready for him After 1900, as I have said, even the general pub lie applied unconsciously a severer critical standard to English music. One result of this has been that the older school has steadily declined in public Their works are occasionally given, on grounds more or less pions, at the big Festivals, on the whole they have passed from the larger public lone to them Sir Hubert Parry still commands he respect of every right-minded musician in England, but rather for his scholarly histories and biographies than for his own contributions as a com-poser. He had everything a musician should have except imagination. Here and there he does indeed rise to great heights; there are passages in "Job" and "Judith" that thrill us to-day with their power and beauty. But on the whole his volition is far in

the materials for a good fire everyth the light.

See Accounted MacKernie also he leve was more intermediate the second of the control of t

excess of his imagination. His brain is stocked with the finest culture of the ages; he invariably thinks

on the loftiest ethical and philosophical plane. But when he cames to translate these noble stirrings of

his spirit into music he is mostly drill; there are all

ted in Sir Charles Stanford, again, has mostly failed to keep his old ground or win much new 11hs choral was a new released by the deal one, except "The Revenue," when the societies IIIs most recent large work. Welling town, has had two Pestvila performances under the composer, has 1 do not know that it has established itself anywhere else II is a westable composer, but I do not know that it has established itself anywhere else II is a generated composer, but I do not know that it has established itself anywhere else II is a generated composer, but I do not know that it has established itself anywhere each II is a generated composer, but I do not know that it has established to the composer of the present of the control of the control of the present of the control of the present of the pres

manent success is his opera, "Shamus O'Brien." which is, indeed, rarely performed—never, as a matter of fact, in the provinces—but is still admired by those who knew it.

Dr. Cowerls is another receptive and assimilative mather than creative mind. He compared a large rather than creative mind. He compared a large has been assimilated to impress themselves permanently on our mindeal file. His latest work, most diverse electer, and sometimes very workship most diverse electer, and sometimes very workship conti. These lost gentlemen may, without offeree sont. These lost gentlemen may, without offeree sont in the contraction of contraction of the contraction of the contraction of sometimes of the contraction of the contraction of the with their work in closer detail i aloudd lave much about his contraction of the south thread of the contraction of the contraction of the south thread of the contraction of the contraction of the south thread of the contraction of the contraction of the south thread of the contraction of the contraction of the south thread of the contraction of the contraction of the south thread of the contraction of the contraction of the south thread of the contraction of the contraction of the south thread of the contraction of the contraction of the south thread of the contraction of the contraction of the contraction of the south thread of the contraction of the contraction of the south thread of the contraction of the contraction of the contraction of the south thread of the contraction of the contraction of the contraction of the south thread of the contraction of the contraction of the contraction of the contraction of the south thread of the contraction of the contraction of the contraction of the south thread of the contraction of the contraction of the contraction of the south thread of the contraction of the contraction

Elgar is still the central figure of English musical The two oratorus of his that followed "Geron-"--"The Apostles" and "The Kingdom"-dal not win the popular success of the former. In spite of their containing much splendid music, no doubt the literary as well as the musical taste of our audiences has changed, and Biblical libretti no longer have the old fascination for them. But Elgar completely reinstated hunself with his symphony, which is universally admired over here, not I may say, in any degree because we are anxious to be able to claim a great symphonist tor England, but because we genuinely like the work Once more we are able to understand why the earlier men failed to numress themselves deeply on our musical life, in spite of the authority they liad in virtue of their important official positions. The public was ready enough to be kindled when a man came along with something vital and human to say. Elgar's latest work, the violin concerto, was performed in November.

THE WORK OF GRANVILLE BANTOCK

Next to Elext, Granville Bantock commands the large set following in England at present. A profiler composer, he had for years been turning out a mass of work which, to goode with a critical seen, had must habely the real thing in it. Nothing of his, however, the second of the seco



Six Alaxandra Coupura MacKenzir

Principal of the Royal Academy of Monte)

are unagonatum is presidually quick to eatch fire from the poetry and plutosophy of the East. He does not ape Oriental iditions, now and then in "Omar" be has swed an Oriental tune for a special effect of local color, but the "Oriental" pages of the work could be counted on the fineers of one than Buttock's unionity sympatiles are not at all religious, and he has sharply wrested breight music on of the survey of uniform the fineers.

Here again his success showed that he had inter-

"Omar," he has written some beautiful settings of Supplio's fragments for contraito and orchestra, and of the Ghazals of Hafiz for baritone and orchestra, and a remarkable "Sapphic Poem" for 'cello and orchestra-His music is rich in feeling and sumptuous in tissue, with a curious blend of sensuousness and spirituality. In this way he is very like the Omar whose poem he has set so splendidly. He has brought quite a new beauty and a new spirit into English music. He can be very poignant in a few simple bars, and he can build up colossal cheral and orchestral effects. His technique is consummate. As he grows older his sympathies are broadening. Greece now counts as much with him as the further East, while his exclusively sympathetic and intelligent orchestration of some Elizabethan melodies ("An Old English Suite") shows the appeal this very

un-Oriental music has for him. We claim Frederick Delius as an Englishman on the ground that he was born in our country of a family long settled here. But he lives abroad and has made most of his reputation abroad. Musicians here prive him highly, but the general public knows little of him. He is a solitary type, hard to classify, and speaking so personal a language that one can understand the average audience being slow to comprehend it. His is the music that requires frequent performances if it is to become popular, and unfortunately our timorous consocieties perform them-rarely. Mr. Thomas Beecham, however, has worked hard for him. Delius's music-especially his choral music-presents difficulties that can only be overcome by constant rehearsal, which is one reason for the few performances he gets. But his "Sea-Drift" has made a profound impression wher ever it has been given, and one can hardly doubt that his day will come

THE VOINGER WEN.

The next most important figure is Joseph Holbrooke, a very gifted young composer, who, for some reason or other, is not keeping before the public as much as he did some years ago. His most recent large work, an opera, "Dylan," has been published too recently for me to be able to study it for the purpose of this article When he was very young he wrote a number of symphonic poems that contained deeply expressive musical matter mixed up with a little that was wild, but they were a trifle loose in form. His is a thoroughly musical intelligence, perhaps too exclusively so. He can write charmingly in the smaller forms and with great power in the larger ones; his setting of Edgar Alian Poe's "Hells" is a remarkable piece of work. Perhaps his habit of peling difficulty on difficulty stands in his way with the average concert-giver. Like Delius, his imag-nation is wholly his own. He had at one time a strong leaning to the bizarre and gruesome, but may be losing

Other names crowd upon one's pen, including Cole ridge-Taylor, Hamish MacCung and Edward German. None of Walford Davies's latest work has impressed itself on the public as "Everyman" did-though his "Nohle Numbers" contained some fine music and showed a decided widening of his sympa-When he develops a consistent style of his own we shall expect something great from him, for he is a musician of more than ordinary grits. Vaughan Willigms is another young composer who has not as yet done any one work that is striking throughout, but from whom everyone expects something. His is a serious and brooding intelligence, of the kind that probably matures slowly. Cyril Scott has reached a wide public with his charming songs and piano pieces, but the great bulk of his larger work has never been performed. rounded estimate of him is therefore impossible. called an imitator of Debussy, to which his friends reply that he had developed his supposedly Debussyan style before he had beard anything of that composes He is a delicate and sometimes subtle thinker and a factidious workman. One wishes one could hear more

Hamilton Harty is a young Irishman who is rapidly making a name. He has the sense never to attempt anything greatly beyond his powers, so that he makes no failure, and version a new sense of confinences and about work her profests. He has undealed minguistance Mr. Havergal Brinn is another young must of decided promise. His setting of 7th the Waters of Hablycan's an expressive piece of used Mr. Prederick C. Nichols, of exquitively delicitae interfaces of the front source of the fonest source of our time. His Temposus and times are particularly portical the Tennet Walker (the unflow of the "March Configuration of the "March Configuration of the "March Configuration" and a compared. His vanue, his classes of the Diagnose. In the source of the march Configuration of the setting of

faculty of musical invention and a highly developed sense of form. A score of other names might be mentioned, but I must restrict myself to three-Mr. Ernest Bryson, Mr. Norman O'Neill and Mr. Hubert Bath. Altogether, we can congratulate ourselves on the number and quality of our younger men.

IS TECHNIQUE STRANGLING BEAUTY?

(From an English Point of Piew.)

BY S. COLERISCE-TAYLOR.

You English musicians always seem to be thinking. Why do you not sometimes feel also?" So remarked a Spanisrd after having heard a par-

ticularly advanced specimen of the modern English school of composition, and both statement and question seem to the writer to be very pertinent. There appears to be a most desperate eraving technical dexterity in music, and all other sides of the Art are being woefully left to take care of themselves. Simplicity, the greatest proof of real strength, is for the time being, at all events, in hiding, ashamed and

GENIUS IN ORCHESTRATION.

Undoubtedly the most striking thing about the work of the men of the younger school (and I refer through-

out to this new and younger school) is the wonderful ability, one may say, genius, in orchestration. For the young composer to have a complete mastery of that most complicated machine in the world—the modern orchestra—is the rule and not the exception, and the once weakest spot in the conjument of the English

poser is now the strongest It is now the fashion in the London musical smart set

afraid.

to decry Tschaikowsky, but this extraordinary improvement in English orchestral writing is distinctly traceable to the influence of that great man-at any rate, it commenced immediately after the advent of the Symphonic Patherione, which work was, until quite recently, far more often heard than any of the composer's other

Most British composers of fifteen or twenty years ago were content to use an organ pedal-like bass in the orchestra, and the asalority of the scores were drab and colorless things.

THE INFLUENCE OF CHURCH MUSIC.

This cannot be wondered at, perhaps, considering that so many writers held church appointments, for church music has had a tremendous infinence on all music in England; and unlike other countries, there has never been any real operatic hold, until recently, to

consternet it. But even then, it is strange that nothing much hapened to orchestral technique till the time I have men-rened, for there were hundreds of beautiful modern French scores in existence, not to speak of those of Wagner himself. The explanation may be in the fact that Wagner's scores were all music-drawn and the rench mostly operas and suites, so the type may have been considered foreign and operatic, and therefore not exactly suitable material from which the English composer could get hints for this particular kind of There may have been some truth in the supposition, but be that as it may, miserably rapid harmoales-even more rigid and monotonous bees parts and erchestration without life or mearing were often the hall-marks of the English school of some years back All this has been blown away as if by magic, and we have come to what? One of the most extraordinary

positions imaginable! With the wonderful advance in general technirelestral writing there seems to have come a deliberate stamping out of everything melodically heautiful, and

TUNELESS MUSIC

Not only is much of the music of the younger Eng lish school deveted of what is commonly called 'tune hut in nine cases out of ten there seems to be no melo monies, an almost overwhelming complexity, together with a brilliant score, seem to form the watche much of the present-day work. And it is this brilliant orchestration, combined with an apparent want of sign of great strength; on the contrary, it often denotes

weakness.

It is very easy to call the slow movement of the New World Symptomy of Drorak (a composer, by the way,

shamefully neglected in London) "a commonplace lymn tune;" but how many composers who are adopts at combining twelve or more "melodies" could write anything half so poetic, half so beautiful or half so How many of their melodies would stand the test of being heard alone, out in the sunlight-as it were-with only a few simple harmonies to support them? For few recent compositions really move onethough many of them astonish. It seems as if the sposers would wish to be classed with the Flying Man in his endeavors to "go one better" than the last, somehow or other, and in many ways much of the music of the period reminds one of the automobile and the airshio. It is daring, clever, complex and utterly

MUSIC FROM THE HEART.

The question is, Should an imaginative Art follow such lines? Should it not rather come from the heart as well as the brain?

Of course, a fine technical equipment is a very desir-Of course, a me tection a symposium to accomplished without it; but should "What do you think of my cleverness" be stamped so aggressively over nearly every score that we hear?

The lack of human passion in English music may be (personally I think is) merely transitory. It is being pushed aside only while the big technical Dreadnought is in its most engrossing stage of development. Soon the builders will have time to love again-when the turmoil is hushed somewhat-to give the world a few tender and personal touches amidst the strife which will "make us feel again also!" And my Spanish friend will be happy once more!

AT THE STUDIO DOOR.

BY S. SEED SPENCER.

A MISTAKE in playing is like an incurable disease. There is no remedy whatever except to prevent its occurrence. Even after correction not only the spot where it happened, but also the piece as a whole, should be practiced and played until for several successive performances the mistake does not occur again This does not mean that out of a hundred attempts, a random half dozen or so. scattered throughout, are right and all the otherwrong, but that several correct performances follow in succession, without a single relapse. If the standard set be three performances, and only the first two are right, an entirely fresh attempt must be made. Once a mistake is made, it is as irrevocable as the events of yesterday or the year before, and there is nothing to be done except to prevent its re-occurrence. If a pupil is being prepared for a fine public performance, it is not at all too exact ing to require him to play up to standard at three consecutive lessons. No matter how well the piece may go at one lesson, unless the success is re-peatedly maintained, there will be great danger of an unsatisfactory appearance in public without

The fifth finger on some hands naturally tilts our eardly. In such cases this cannot be overcome The ideal position is when the third or last joint is always at right angles to the keys when viewed from all directions. A sidewise slope may have to be overlooked, but never one away from or towards the player.

Words from the middle of a sentence often make rank nonsense, but that is not so when you cor lacr them with what precedes and also what follows And so, the harmonics or effects in many pieces in isolated spots, will often cause one to stop or wonder in a hewildered way if they are played correctly But take everything for granted until you are familiar with the whole piece, and then every

The most common form in which music is written consists of three parts, or sections. The first and second are different, but the third is an exact or approximate repetition of the first. Where the second and third parts are not separated by a double bar, it is almost always necessary to make a decided ritard. This should be gradual, as all ritards should be, with no perceptible difference between any two adjoining bests, but the resumption of the any two adjusting should be made immediately the third part commences, with nothing like a gradua-

OPERA IN THE CONCERT-HALL

The line of separation has always been a very faint There are oratorios of Handel, such as Hercules and The Trimuble of Time and Truth, which are wholly secular in subject, and there are operas, such as The Onces of Sheba and Samson and Deillah, the plots of which are scriptural, but the real difference between the two kinds of work has been in the method of their presentation. The presence or absence of theatrical adjuncts made all the difference to the seriousminded, whose mental attitude, one must confess, has not always been either definite or consistent. Thus I have seen in the concert-half of a country town a throng of worthy middle-class burglers (female to a man) witnessing a "recital in costume" of Gounod's opera of Faust and Mascagni's Cavalleria Rusticananeither of them very edifying apart from their musicbut in the same town a good performance of The Messinh was but very sparsely attended because it was given in the theatre. Still, so it is: the oratorio, when

to be imported—until you crow tirted of it.

Naturally, therefore, all musical componers felt it their day to supply what scenned to be a national demand, and—with the exception of Gering Thomas (who died young). German (who only writes comic open) and myrelf (who write reading)—all the men in the above list lawer enderworsel, with quite extraormal of the component of closed music, has urged every componer who has natered into basiness relations.

all is said, is regarded by English prople as something

verging on the religious service and therefore a thing

with them to labor in this field, in the hope that they may find a successor to Handel and Mendelssoba. He

has not yet appeared After about a century of enormous popularity Handel's oratorios became whittled down to three or four, The Messiah, Judas Maccabeus, Israel in Equat and Aris and Galatee (which of course is not an oratorio at all), and Haydn's Creation and Scasons claimed a rightful share of public esteem. That Mendelssohn should have been able, with his Elijah, St. Paul and Hymn of Praise, to force his way into public favor against such rivalry speaks highly for the strength of his ornius. Such strength did not appertain to the English composers on the first half of my list; I can hardly venture to say that it appertains to any hardly decent for a musician to appraise the works of his colleagues, and Parry's Judith, Mackenzie's Rose of Shoron and Elegr's Gerontius have no more ardent

admirer than myself, but it would be idle to assert that either of these works has taken a place in the English heart alongside of the works above named. AROUTHYS. REPORTS.

If we now turn from the contemplation of first-class work, modern and ancient, to the vast quantities of work which we hesitate to place in the front rank, what do we find? Apart from the oratorios of Spohr, Costo and other foreigners, let m sucke a short list:

Sterndale Bennett Woman of Samoria
Dr. Baxfield Israel Restored
H. R. Bishop The Seventh Day
J C. Bridge Daniel
J. F. Bridge Mount Moriah
CowenRuth
Crotch Palertine
MacFarren
" The Resurrection
a David
" Joseph
Dr. J. Naylor Jeremiah
Dr. I Parry. Nebuchadnessar
H. H. Pierson, Jerusalem
Dr. F. J. Sawyer The Star in the East
Villiers Stanford Three Holy Children
A. S. Sulfivan The Light of the World

Did you ever hour one of these works? Did you, ever must no? They-mail hundries of smaller specimens called nazinta—were written, not so much in response to a real or funced demand on the part of the public as in compliance with that wretched, fatal habit of musicisms to do what great men have done hefore them. I do not deep that the existence of Festivals, thoral Societies and a spirited from of palfactors have exercised a strong influence in training toward orather in the longiful of men who might others.

THE INFLUENCE OF ORATORIO UPON ENGLISH MUSIC

By FREDERICK CORDER

Emissist English Composes, Critic and Teacher; Professor of Composition at the Royal Academy of Music

STAY, imprisons and laxity reader, size! Do not shy like a started gazelle at the alterning title of my article, but sit right down, right here, right now (as you shown in the start, but never yet been don't like much stoke in Ortation, and physics to one who, whatever his famit, has never yet been don't like much stoke in Ortation, and physics. You found that the start is not in the start of a first, I had never given much conscious consideration to the subject before the Editor of Thre Errus saked me to not the like my clin out that there was a now! deal

I dislike vague theorizing and general statements
Let us see what are our materials for arguing upon:
First, what has been the state of English music during
the past hundred years? Secondly what have been the
Oratorios before the public during that period?
Thirdly, have he better influenced the former?

n it (or to it, don't you say?)

Thrifty, low have the latter influenced the former?
To save time I all all a you to grant (what has been conclusively shown by many writers) that English
must between 1800 and 1805 faithed to had its ownmust between 1800 and 1805 faithed to had its ownwas beinin the times and only existed as a pale shadow
of German mosts. Then, that from about 1850 to the
of German most. Then, that from about 1850 to the
until it blds fair now to become a spoul min figure in
the world of att. You will be less willing to grant my
second contention than my first, but as the proof is
simple I proceed to give it.

LIST OF ENGLISH COMPOSERS WORKING BETWEEN

1010 AND 1910.		
Charles Wesley	1757-1834	
Samuel Wesley	1766-1837	
William Crotch	1775-1847	
Thos. Attwood	1765-1838	
George Smart	1776-1867	
Henry R. Bishop	1786-1855	
William Horsley	1774-1858	
John Barnett	1802-1890	
Michael W. Balfe	1808-1870	
William V Wallace.	1814-1865	
Sterndale Bennett	1816-1875	
George A. MacFarren	18131887	
Arthur S. Sullivan	1842-1900	
Arthur Goring Thomas	1851-1892	
F. H. Cowen	1852	
F. Corder		
Alexander C Mackenzie	1847	
Chas. H. H. Parry	1848	
Chas. V. Stanford	1852	
Edward Elgar	1857	
Edward German	1862	
Granville Bantock	1868	

And after him a hoar of brilliant young men who are still with their fame, to make. If this list be carriedly scanned by any one with a howeledge of the componers and their works, it becomes a once apparent that he first glight names have left time trace upon the stackfler and their control of the stack of the stackfler and the stack of the stack of the stackparent is registly fading. With Sulfavan and Coring Thomas we come into teach with live more, while the remaining manner are connected—one became their owners are yet other—with quite another class of work. A list of componers is not sufficient to infelient the

A list of demonsters is not subscent to infidents because yet formed it. What was the public like, what were its tustes and how did these change? In 1830 generating speech and careful, mostly of a most understanding gleen and careful, mostly of a most understanding gleen and careful, mostly of a most understanding gleen and careful, mostly of a most understanding the careful property of the great property of the great property of the property form, while their sisters tailed of feely on the property form, while their sisters tailed of feely on the

harp. Throughout the century until about 1880 there was a steady growth of church claims and social-febral societies, to which as interesting research of given by the fat-splittle post of the control o

The University Extension scheme caused a curious The University Extension scheme caused a curious Thoom" in music, this proving an agreeable and examinete, especially of the female sex. Many rival schemes of musical examinations followed, including competitive choral "Festivals," the net result of which was to raise the standard of woral and instrumental music throughout the country.



MODERN INFLUENCES

We must not blink our eyes to the fact that the hat thirty years have brought great changes in the social habits of our people; that laws tennis, cycling, bridge and golf have broken up most of the choral societies in the south of England, and played havec with the interest formerly taken in concerts. But this hardly comes into our present purview, and we colly notice it

Let us now examine the second set of facts—those relating to the production of oratorio in England and then endeavor to trace the connection between the two.

It must never be forgotten that England, like Amica, is at heart a puritan country. The influence of the Reformation has only of late years seemed on the wane, and it is doubtful if it will ever lose its power over the minds of the more earnest among us. In spite of the ever-increasing means for popular amusement, such as theatres and music-balls, there has always been, and possibly always will be, a huge section of our population that shrinks from laughter and frivolity. century ago, when life was on a simpler scale, this face was more noticeable than it is now. Mere secular cor certs-performances of miscellaneous vocal and instrumental music-were shunned by the serious; public caterers therefore naturally exploited the few forms of entertainment which appealed to the worthy puritan-(of whom the majority had money to spend, but thought it shame to spend it on "vanities")-

Of these forms of entertrimment we may pass by lectures and similar functions and consider only the oratories. Nat oratories had originally been simply operas written upon accred subjects, but by the time of Handel had become by some active a wearaste form.

AN UNWRITTEN "MASTERPIECE." There lies in my desk these 25 years the sketch for

the book of an oratorio on the subject of Esan (1 intended writing up the noble character of Essu and then finishing with a chorus in praise of Jacob. I am glad I refrained) Even I, knowing what I do, was tempted by these considerations, but countless instances in the world of art have proved that it is in vain to hang onto the skirts of the great

The three works of Parry, Mackenzie and Elgar men-tioned above just prove what I say. Their success has lain only in their departure from the conventional type of oratorio. Has they been able to go still further from their prototypes they would have been yet more The picturesque and often noble secular supreceful cantatas of these and other men (which we connot now discuss) corroborate this still further. Yet, inst as the gigantic success of Wagner in Germany set all the next generation of his countrymen to imitating him, and so courting their own down, so in England the great influence of the oratorio writers led three generations of our composers upon the blind track of vain imitation Only it was worse in their case, because the models were foreigners, and just when they ought to have been searching into the hearts of their countrymen with "native wood-notes wild" our composers were wasting themselves (alas! certain American composers have done the like) over foreign ways of thought which were already in need of being weeded out from English music

THE PROMISE OF THE PUTURE.

Our new generation, far better taught, I believe, than the old, is learning that the first duty of a musician is to seek new paths, for there alone is satisfaction to be found. The man who follows the line of least resistance-the man who fills up a formula-who fears to think for himself, is doomed to oblivion. As St. Paul says: "When ye have done all that is communited of you say, 'We are unprofitable servants." The production of oratorio seemed to be a pious duty, expected by the world but this was of no account against the fact that if more oratorios were wanted Handel's Sawson Solomon, Jepika and others would not be neglected The thirs was played out and a new kind of work was demanded. The public also feel this, though they do not realize that they feel it. The shadow of oratorio will hang over us for a long

time yet, but it is weakening year by year. We have yet to invent an absolutely new form of art, but we probably shall ere long, and meanwhile we are learning, as Kipling says, "that whatever comes or does not come, we men must not be afraid."

Ves. I am glad I refrained from writing that oratorio 1

SHORT BIOGRAPHY OF FREDERICK CORDER.

Thereoff, NOT-Sold Production of the ray of the control of the con

Bonn in London, January 25, 1852, both purcuts being unusually good amateur musicians Earliest musical memories—At the age of 6 stealidown from the nursers at night to listen outside the

captured and punished. Also in the day listening to my mother practicing certain proces, which to this day Educated to be a merchant's clerk and became our in 1869. Was generally found doing counterpoint ex-

ercises instead of writing out involces, so had to ahan don this line of life after two and one half years After a year trittered in engineering acting and much other uncertain work entered the Royal Academy of Music in 1973. Studied pisson under W. G. Cusin-und composition under Sir George V. MacFarren. Won-

the Mendelssohn Scholarship in 1875 and was sent to Cologne. There studied pumo with bader Sens and composition with Ferdinand Hiller for three years. afterwards spending a year (to no purpose) in Italy Returned house in 1879 with a grand opera in my satchel, only to find that nobody wanted it or me, there being no opening for either. After being an organist for a time, conductor at a seaside place of entertainment (the Brighton Assarium) for a couple of years. ment (the pregnton requarium) for a couple of years, an unwilling (and meompetent) teacher and rather a successful journalist. Alexander Mackenite stretched out a saving hand and pulled me into the peaceful had just been appointed Principal (in 1888). It was high time, for after years of struggle I had contrived. in 1886, to produce a mild opera with the Carl Rosa



SIR GEO, ALEXANDER MACFARREN. (Formerly Principal of The Royal Academy, Professor of Music at Cambridge)

Company This had been a creat success and Rosa had agreed to produce a more ambitious effort but shed leaving his enterprise in such a state that the new manager repudiated my contract. The last door, there-fore, was shut-for I was an operate composer or nothing and has remained shut ever since At the Royal Vendemy of Muere, during 30 years, I have educated practically the whole of the younger man who could do this is probably a composer himself This idea has not eaught on.

I carn a good income by teaching and journalism, but composition has brought in about \$2,000 in 30 years, and has cost probably ten times that amount

THE BEGGAR'S OPERA

One of the most interesting episodes in English musi-cal history was that provoked by the success of what was known as the "Beggar's Opera" Coming usexpectedly before the English public at a time when the rage for Italian opera was very great it succeeded in drawing so much attention to itself that Italian opera was The "Beggar's Opera" was written by John Gay in 1727. It was really not an opers at all, but a political satire in which the author made fun of the weakness of contemporary politicians and courtiers by representing them with a thin literary reiling as beagars, thieves, highwaymen, etc. Like "Gulliver's Travels," the biting caricature of the piece met with enormous success with a public which was mons success with a public which was intimately acquainted with the venal and disgratefully corrupt condition of the State. The opera was performed sixty-two times in one season. The music was composed of sixty-nine well selected Bagishs and Irish ballads. Consequently the "Beggar's Opera" own perulini way it cansed as much of a sensation and the moles of insulated in some of the scenes of the play, much after the manner in which Rostand". Chanteeler" has influenced those tyrants of Paris who

MUSIC AT THE ENGLISH UNIVERSITIES. For some peculiar reason that section of the

cherish a similar regard for a mayoranty graduate. and to record a degree us a hall-mark of respectability. In view of this fact, therefore, it is somewhat astonishing to find that the older universities have given very little attention to the subject of music Both Oxford and Cambridge grant the degrees of Both Oxford and Campridge grant the negrees of Mus. Bac. and Mus. Doc. but in the case of Oxford the position of those holding these degrees is not altogether enviable, except where the older is also a graduate in some other line of study There is no course of music study at Oxford and applicants for the degree of Mus. Bac. are obliged to reside at the University as are those obliged to reside at the University as are more who desire the B. A. degree, Oxford University mercly acts as an examining body, and holders of musical degrees are hardly considered as members of the University, and have no voice in its offnire Before graduating it is necessary to ones "Respona kind of general entrance examination, stons, a kind of general entrance examination, though latterly another and easier examination has been substituted for musical candidates, apparently on the assumption that musicians can hardly be expected to show much intelligence on topics outside of their art. For a long time Cambridge followed very much

in the same path. More recently, however, thanks to Sir Charles Villiers Stanford, things have been much Sir Charles Villers Stantora, things have been much improved, and the graduate for a musical degree is obliged to live in residence at the University. The tests are much more rigorous than at Oxford, though tests are miles more rigorous than at Oxford, though rather academic in character, and an additional de-gree of Master of Music is also granted. The main result, bowever, has been to drive candidates away result, however, has been to drive candidates away to the regular schools of music, such as the Royal Academy or the Royal College of Music, where facilities for practical study are much better. Dublin, Durham and the Welsh and Scotch univerciries also grant musical degrees, Dublin and Edinburgh being perhaps the best of these

THE YOUNGER UNIVERSITIES.

In the younger universities more modern ideas prevail. Manchester, Leeds, Cardiff, London, Royal University (Ireland) and Birmingham are proving University (greater) and officingtion are proving themselves to be very much more progressive, and graduates of these institutions are highly analiged grammates of these measurements are mightly qualified to practice the profession of music. Especially is this the case at Brammgham. Here, as at Cam-bridge, Manchester and Dublin, the residential idea bridge, mancineset and sometime the resonential toes has been adopted. Candidates undergo regular courses of study for three years, including musical history, knowledge of the organ, pianoforte, the orehestra and orehestration, choral music from Palorenestra and orene-stratum, constanting from Par-estrina to the present day, opera from its origin to Debussy, and a critical knowledge of works as diverse Decaysy, son a Common teacher of works as diverse as a Bach Mass and a Strauss tone-poem. They are also expected to pass a pretty stiff examination are also expected to pass a precty stru examination in general knowledge, and to score an elaborate work for orchestra. For a time the professorship at work for orchestra. For a time the professors, this university was held by Sir Edward Elgar, this university was noted by the student Elgar, Eng-land's foremost composer, but now it is held by Mr Granville Bautock, who is only second to Elgar as a composer, besides being more fitted for the post and Edinburgh, and quite a number of musicians graduate at Durham London University also has a must pass a scarcing married man examination in general knowledge before undertaking the musical

There can be little doubt however, that except in There can be futte dount nowever, that except in the case of Birmingham the diplomas granted by the R.A. M. R. C. M. the Guildhall School of Music. Trinity College, etc. are far more indicative of the straduated abuntles man are the negrees of the un-versities, owing to the fact that ability to 1 bay an instrument is one of the first requisites, and at the eame time a sound knowledge of musical matters is

THOUGHT GEMS

Tree are coolines forever and the true artist de hights in the works of great minds -fleethoren ir is idle to talk of the delects of nuisic, progress and reform-that's the question! - Mendelasaha

Music is to the other arts, considered as a whole, what religion is to the Church,-II again Lineary and progress are great conditions in the em-

pire of music, as in the universe - Beethoven

HOW MUSIC IN ENGLAND HAS PROFITED BY LOCAL MUSICAL EXAMINATIONS

By ORLANDO A. MANSFIELD

Barriera Volta- de Jerustici que dere un Versago de la Elementa de Telementa de Telementa de Constituir de la Elementa de Telementa de Telementa de Constituir de La Constituir

The courage and candor which has for ages past been regarded as two of the principal characteristics in the Anglo-Saxon character have been by means confined for their expression to the of battle, the voyage of discovery, the world of travel, the arena of politics, or even to the search for moral or scientific truth. These traits of character have invaded the realms of art; and the descendants of the men who, in a semi-barbarons age, subjected themselves to trial by physical ordeal have, in these days of grace, encouraged rather than shunned the submitting of their mental or technical attainments to the test of severe and discriminating examinations. Hence, perhaps, the reason for the popularity of musical examinations in England and the probability of their permanence in that country. Upon the history and procedure of these functions the present paper can touch but lightly. Suffice it y that the granting of degrees, which dates from 1483 in the case of Cambridge and from 1506 in the case of Oxford, has, during the last half century, been followed by the granting of diplomas (not degrees, be it noted, as these are only granted by a university), and the holding of local musical examnations by various chartered bodies. Chief among these are the Tonic Sol-Fa College, the pioneer, in 1869, of English local examinations; the London College of Music, the youngest and, numerically, the most important, and Trinity College, London, all of which enjoy a charter under the Board of Trade. The Royal College of Organists, which examines for diplomas only, the Royal Academy of Music and the Royal College of Music (which latter bodies have amalgamated for the purpose of local examinations under the singularly unhappy title of the Associated Board) all enjoy the privileges of a Royal Charter, which does not, as is often erroneously supposed, imply or guarantee a higher examination standard. In the conducting of local examinations the methods adopted by these bodies of two examiners; others adhere in this matter to the singular number. All, however, publish a de railed syllabus of requirements, the Associated Board confining its candidates to certain fixed pieces and studies, the other bodies issuing lists of prescribed material from which the candidate or teach er is responsible for the selection. All hodies work makey for a pass and a higher number for honors, The fees are graded, and all sucressful examinees receive certificates. Age limit is now, thanks large-ly to the action of the London College of Music, retical papers, set at headquarters, may be worked under the superintendence of a local representative

and then forwarded to their source for examination

The popularity of these schemes being proven be the large number of candidates entering for them

(the L. C. M. alone examining some tens of thousands annually and some thousands of diploma can-didates also), we have now to demonstrate our theorem that the effect of these musical activities is beneficial to the cause of music. First of all we claim that they have been so educationally, or, if we may be allowed the expression, pedagogically They have had a quickening influence upon English teachers. As Dr. Annie Patterson, herself the first



lady Mus. Doc. in Great Britain, and for some ti an examiner for the Royal University of Ireland, says, " A coming public test imposes upon pupil and teacher a certain impetus to study and a concentrated endeavor upon work which otherwise might be done in a desultory, perhaps, slipshod style." The incompetent teacher has been, practically, put "out of it" so far as successful preparation for good musical examinations is concerned, and doubtful schemes are soon exposed

Technically, the English examination system has done much good. Scales, studies, and other technical exercises receive a considerable number of marks under this system, often as much as as or 20 per cent. Thus it is impossible to obtain honors nique has been neglected or ignored. As, Dr. Harding, the Secretary of the Royal College of Organ-ists, remarks, "Pupils prepared for examinations have to work conscientionsly; and even dry technical exercises have to be persevered with,"

The executive ability required for success therein is very different to that which would have passed muster in an English drawing-room in mid-Victorian days. Accuracy of rendition for a pass and something more than a mere semblance of style for onors is a rough, but tolerably accurate, summary of Factish local examination requirements in this connection. These have given the death-

blow to the performance of inane melodies for the right hand on the pianoforte, embroidered with common ornaments or chesp divisions, and accompanied by still commoner and cheaper harmonics for the left hand. To performers brought up on this unmusical fare, sight-reading was an unknown art, whereas in our present-day requirements it comes in for considerable attention, generally receiving from 10 to 15 per cent, of the allotted marks And from current examination conditions English students have benefited in regard to their choice of pieces, owing to the fact that only classical or highpieces, owing to the fact that only classical or high-grade modern music is now allowed to be per-formed at the English examinations alluded to in this article, And if it be true that, as Dr. Annie Patterson remarks, "it is better to prepare one classical piece thoroughly than to skim through a dozen in an indifferent manner," then we have to thank the English examining boards that their lists of pieces are "really very thoroughly drawn up, with a view of compelling from the candidate as wide a grasp of the subject as possible." Some little time ago, when examining at a large educational instituago, when examining at a large concational another tion in Scotland. I was told by the head of the music department that one of the results of the musical examinations conducted by the London College of Music in that place had been that the students rejected the ephemeral pianoforte compositions which had formerly given them a certain amount of imaginary pleasure in favor of higher grade com-positions. Indeed, English publishers are now making, as an excuse for the rejection of pianoforte manuscripts, the statements that the popularity of English examination classics has made it unprofitable to produce season novelties!

However this may be, English musical examinaions have been altogether beneficial in regard to theoretical studies.

A NOTABLE ADVANCE.

We now seldom meet with young students playing from what is called "ear," but which should be more correctly termed "by rote," as such playing generally denotes an absence of real car. To such performers the printed copy was little more than a piece of more or less unintelligible prompting But the local examination system has changed much of this For not only is the working of theoretical papers in some cases demanded and in all cases encouraged, has sind twee questions in musical theory form an important part of most practical examinations. This feature has often been objected to on the ground of its possible abuse in he hands of erratic and narrow-minded examiners But, as Dr. Harding says, "Examinations improve teachers, and even improve examiners by dissipatin their fads and fancies and cultivating broad-mindedness." Personally, I have often accepted without demar the definition of a double sharp as "the sign of the cross;" and on one occasion, in the examination of theory papers, I was actually guilty of accepting the statement that Mendelssohn composed the oratorio of "Elizah," merely contenting myself by marking "?" on the margin! And as certain periods of musical history or biographies retical examinations, the lives and times of the great masters are becoming more real to the English student and having a certain beneficial influence upon the performance of works by these composers. Of the personal benefits derived by the candidate himself from participation in local musical examinations, one of the principal is assistance in conquering nervousness and that which is, perhaps, much worse self-consciousness But mentally there is also much gain. Dr. Harding says, "Examinations cannot make

or mar a genius; but they can, and do, materially help to make cultured musicians. 'Cram' is easily detected and frustrated by competent examiners." again our hely friend, Dr Annie Patterson, "The main utility of English local examinations seems to be that they stir up whatever talent may be in the candidate And even morally, local musical examinations cun be proved to be helpful. They contribute to the destruction of conceit-sometimes of deceit. And they develop the grace of humility and the love of fair play, the latter a much-vaunted attribute of the English char-As in the Grecian games, so in well-regulated English local examinations, "if one strive for masteries, yet is he not crowned except he strive lawfully" which it would appear that participation in a wellconducted English musical examination may be almost

But, in common with all good things, local musical examinations are liable to abuse. One of these abuses is "the absurd attempt which," says the Musical Herald. "is being made to discredit several new colleges of music on general grounds. If they do good work they will grow. The disinterested musical observer wishes success to good musical work under whatever name it Let the tree be known by its fruits, remembering that all fruits are not necessarily sour because not grown in our own little garden. We have already alluded to the danger of what has been termed "the personal equation of the examiner," a danger only likely to occur in institutions imagining themselves to be superior to public criticism or control. A more serious danger is the employment by unprincipled persons, of local certificates as qualifications for teaching. although perfectly aware that only the diplomas of the English musical examining bodies are so intended to qualify. Lastly, it must ever be remembered that, as Sir Joshua Fitch says, "Success in examinations should not be regarded as an end, but as a means toward the higher end of real culture, self-knowledge and thought-fulness." Sir Hubert Parry, the esteemed Principal of the Royal College of Music, goes further. He declares that "the examination you have passed is the attainment of a point of vantage. To stop short at your point of vantage is to make it hardly worth while to have got there." Fortunately for the musical wellbeing of the old country, the best and brightest of our young students are fully realizing the force of these remarks. And by that very realization are they not contributing not only a further demonstration of the fact that music in England has profited from local musical examinations in the past, but a certain proof that she is doing so in the present? From which we may safely argue that she will continue to do so in the

ENGLAND'S HOSPITALITY TO FOREIGN MUSICIANS.

Sence the days of John Dunstable England has welcoused the musicians and artists of all nations with a generosity and a hospitality which has made that country a haven for virtuosos and composers. No matter much the great musicians may have decried the Englishman's lack of music, very few are those who have not sought English approval,

It is a well-known fact that Handel became an English citizen in his later years. Many other foreign insisters have become almost as closely identified with English musical life as was Handel, Mendelssohn, Liszt, Clementi, Moscheles, Haydn, Grieg, Weber, Max Bruch, Gounod, Tosti (now Sir Paolo Tosti), Sir Julius Benedict, Sir Michael Costa, Rubinstein, Dr. Hans Richter, Friedrich Niecks, Sir August Manns Randegger, Sauret, Garcia and a long list of famous men and women can be made in a twinkling. England men and women can be made in a twinkling. England has also been find to American singers, composers and virtusoses. Mr. David Bispham, Miss Banna Thursby, Mme. Belle Cole, Mme. Enames, Mme. Antiontett Sterling, Adelian Patri, Bashig, Schelling, Mrs. Blocomficial Seeler, Mme. Lillian Blauvelt, John Philip Sonsa, Mand Powell, H. W. Parker, E. Nevin, E. MacDowell and many others have many admirers in Great Britain, and in some cases some of the performers mentioned drew far larger audiences in London than they could in the

THE WORSHIPFUL COMPANY OF MUSICIANS.

ONE of the most unique musical organizations of the orld is that known as the "Worshipful Company of Musicians," of London. No one knows just when this association was organized, but it is known that the first royal charter was granted in 1469 (two hundred and sixteen years before the birth of Bach) The organiza tion is, however, much older, and dates from the time of the minatrels. This fraternity was one of the most ancient of the guilds of London and was formed to provide the people of London with music. It was also privileged to liceuse persons "to practice or teach the arts, mysteries or occupations of music and dancing for lucre, or gain, within the city of London, or liberties thereof." The company now makes itself educationally useful by founding scholarships, giving medals to deserving students and holding competitions. One composition owned by the company made a profit of 866 pounds stering. One of the members of the company Mr. Andrew Carnegie.

MUSICAL WOMEN OF ENGLAND ONE of the very first female professional perform-ers upon the violin was MRS, SASAH OTTEY,

who was born about 1695, or ten years after the birth of Bach and Handel. Mrs. Ottey was a versatile musician, and also played upon the harpsichard and the bass-viol. While Mrs. Ottey was undoubtedly one of the first professional female musicians, this, of course, does not imply that music was not a common accomplishment among women of culture and position in the Kingdom. Queen Elizabeth and Queen Mary were both accomplished amatear musicians in their time. Since then England has advanced wonderfully, and many English women composers have produced music which has had wide admiration, and in some instances great popular suc-

Conservative in regard to the higher education of omen, the road of the English girl in the past who had big musical aspirations was by no means an easy one. The first English woman permitted to take a degree of Mus. Doc. was MISS ANNIE PATTERSON. This is in itself an Irish bull, since Miss Patterson was been in Lurgan, Ireland, in 1868, and took her degree from the Royal University of Ireland in 1889, Patterson has contributed many articles to Twe Frame.

The interest in music taken by Queen Victoria and by Queen Alexandria has done much to encourage the musical women of England. In securing the information for the following we have been confronted with the time-old diffidence of the members of the gentler sex in revealing the state secrets perraining to the dates of their births.

It would be a difficult and delicate matter attempt to determine the real musical worth of the many ladies who have achieved fame in England.

Our space limits us to the mention of only a few. The English woman composer best known Americans is unquestionably MME, LIZA LEH-MANN, whose biography has already appeared in THE ETUDE Several times. (See ETUDES for February and April, 1910.) MME. LEHMANN (MRS. HER-BERT BEDFORD) was born in 1862. Her education was conducted under the auspices of several able musicians, including Standegger and Hamish Mac-Cunn. Her grandfather was Robert Chambers, the noted publisher of Chambers' Encyclopedia, and her father was Rudolph Lehmann, a distinguished painter. Her mother was a most accomplished amateur musi cian. The home of the Lehmanns in London was the rendezvous of famous men and women in the worlds of art, literature and music. Amid these ideal surroundings Liza Lehmann grew to womanhood Her début was made as a concert singer. For nine years she met with very great success as a vocal artist. After her marriage to Mr. Herbert Bedford, an able and much admired English composer, she retired from the concert stage, and devoted her time exclusively to composition. Her first great success was the enchanting setting of the Fitzgerald translation of the Rubályat of Omar Khayyam, known as In a Persian Garden. Singularly enough this lovely song cycle met with a wide appreciation in America before English audiences awoke to its beauties. This started a "craze" for similar song cycles, but no one has yet equaled the charm of Mme. Lehmann's initial work Mme. Lehmann possesses an unforgetable personal charm, which is in some measure re-

sponsible for her public success After Mme. Lehmann, the English woman composer best known by American music lovers is FRANCES ALLITSEN, whose songs have had a wide sale in She made her début as a vocalist in London America. She made her début as a vocafist in London in 1882. Her most celebrated song is Love is a Bubble.

MAUD VALERIE WHITE was born of English parents at Dieppe in 1855 parents at Diespie in 1655. She studied with sev-eral well known teachers, including Sir G. A. Macfarren, at the Royal Academy of Music. Her musical studies were completed in Vienna. Few song writers of our time have contributed so much that is dis-tinctive, original and "characterful." Miss White is a most able and accomplished composer, who always has something interesting to say, and who has mastered the difficult art of saying it in the way in

FLORENCE AYLWARD has written many sucessful songs, of which the Song of the Bow is the She was born in Sussex in 1862 MARY GRANT CARMICHAEL is one of the hest known English pianists and composers. She is

a pupil of Oscar Beringer and E. Pront. Her operetta, The Snow Queen, met with much favor, and her songs have been popular.

EDITH A. DICK has met with pronounced success as a composer of songs. Her best-known song is, doubtless, Spring is Here.

ETHEL HARRADEN (Mrs. Frank Glover) is a sister of the novelist, Beatrice Harraden. She has

written many successful songs, cantatas, etc. HELEN HOPEKIRK was born in Edinburgh

in 1856. She is a pupil of Mackenzic and Leschetizky. She now resides in the United States. Her success as a pianist has been pronounced. She has published over one hundred compositions. CLARA K. ROGERS, who also now resides in

this country, was born in 1844. She was a daughter of John Barnett, popularly termed the "father of English opera." At Leipsic she studied with Moscheles, Plaidy, Papperitz, Richter, David, Rietz and Goetz. In Milan she studied with Sangiovanni. She became a very successful opera singer. She has published many excellent compositions, and has written two of the most sensible and inspiring books

on singing which have yet appeared, LADY JANE DOUGLAS SCOTT (born at Alicia Ann in 1810) composed many Scotch songs, including the immortal Annie Laurie. The Banks of Lock

Lomond has also been credited to her ETHEL MARY SMYTH, born in London, 1858. has achieved a wide reputation in recent years for works of a very high character. She is a daughter of General J. H. Smyth, of the Royal Artillery. studied in Leipsic, and many of her orchestral works have been produced in Germany. She is best known, however, as a writer of operas. Her dramatic works. Der Wald, the German libretto of which she wrote herself, and The Wreckers, have

been produced in England and on the continent with great success. J. A. Fuller Maitland, writing in Grove's Dictionary, says of her, "She is among the most eminent composers of our time, and easily at the head of all those of her own sex." HOPE TEMPLE was been in Dublin, and is

known principally for her songs, of which do Old Garden is no doubt the most celebrated. She is the wife of A. P. C. Messager, the writer of charming ELLEN WRIGHT has written some of the most suc-

essful light songs of the last decade. She is a pupil of Henry Gadsby. Her song V islets won enormous popu-TERESA DEL RIEGO, also known for her songs

is English by birth. Her best known composition is O Dry Those Tears, which she is said to have written ALICE MARY SMITH has written many en-

chanting compositions. She was born in 1839 and dled in 1884. Her musical education was pursued under the direction of Sterndale Bennett and G. A unner the three th MISS KATHERINE GOODSON has given an

excellent description of the work of contemporary English planists in this issue. The virtuosos of the English piznists in this issue. The virtuosos of the female sex in England, including the pianists Kath. erine Goodson, Adele Verne and Fanny Davies, erine Googson, Adere Venne and Cumpy Davies, as well as the violinist Marie Hall, and the 'cellist May Mukle, have brought new fame to British music. MRS, CHARLES BARNARD ("Claribel"), bor

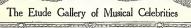
in 1834, won wide fame as a writer of songs which attained huge popularity. Her best known song is

MARY ANN VIRGINIA GABRIEL, born in 1825, was a pupil of Thalberg and Molique, and lkee, was a pupil of thanking and alonque, and wrote many songs, operaties and part songs. Her best known song is When Sparrows Bulld.

AGNES ZIMMERMAN, born in Cologne, sia, July 5, 1847, has been regarded as an English planist in much the same manner as Mrs. Bloomplanist in meet all and an American planist Although born in Germany, she was brought up in England, and her education, musical and otherwise, was English. Aside from being an exceptionally fine concert planist her compositions are most

worthy. They include many sonatas. She has also

edited many of the Beethoven and Mozart sonatas.







Sir John Stainer



Sir Charles Hubert Perry



Granville Bantock





Sir Charles Villiers Stanford

SIR CHARLES HUBERT HAST-INGS PARRY.

PARRY was born at Bournemouth, February 27, 1848, and was educated suc-cessively at Malvern, Twyford, Eton, and Exeter College, Oxford. His musical ability was early shown, and was fostered by association with Samuel S. Wesley at Twyford. Later he studied with Stern dale Bennett and G. A. Macfarren. At Oxford he founded the University Musical Club, and occasionally took part in notable musical events. On coming down from Oxford he entered the firm of Lloyd's, but after three years he adopted the career of a musician. He owed much to the friendship of Edward Dannrouther, and at the semi-private meetings at Dannreuther's house, much of his chamber music was played. It was in 1880 that Parry first became known to the general public, when his pianoforte concerto in F sharp minor was produced at the Crystal Palace. In 1883 Parry was the Crystal Palace. In 1888 Parry was appointed Choragus of Oxford University, and in 1900 succeeded Stainer as Professor of Music; in 1894 he was appointed Director of the Royal College of Music. He was made a knight in 1898, and a baronet in 1903 on the coronation of Edward VII. His works are com-posed in nearly all forms, but his choral compositions are best known. Among these may be mentioned his Blest Pair of Syrens and The Pied Piper of of Syrens and The Fled Fight of Homelin, the one because it illustrates the loftiness of Parry's ideals, and the other because it displays the geniality and humor so characteristic of him. (The Etole Gallery.)

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SIR JOHN STAINER.

STAINER was born June 6, 1840, in London, and died in Verona, March 31, 1901. At the age of seven, being an excellent sight-reader and able to play well, he be-came a chorister at St. Paul's Cathedral. London: His musical education was assisted by Dr. Steggall, Bayley and George Cooper. In 1859 he matriculated at Oxford, and took the Mus. Bac. degree. Shortly after he entered St. Edmund's Hall, Oxford, as resident undergraduate, acting as organist at Magdalon College and proceeded to his B. A. degree. His work here was very much appreciated, and Stainer held various appointments at the University until 1872; when he succeeded Goss as organist of St. Paul's, London. He continued his work as an educator, however, and became associated with various examining bodies, and held with various examining footies, and field such positions as examiner for musical degrees at London University, Vice-President of the College of Organists, Inspector of Music in the Elementary Schools of England, Falling eyesight obliged him to resign from St. Paul's in 1888, and a year later he was appointed Professor of Music at Oxford University. At the same time he received the henor of knighthood. His best known compositions are The Crucifizion and The Daughter of Jairus, besides many anthems, church services, hymns, etc. His works on Harmony, Composition and The Organ are among the best of their kind in existence. His greatest extheir kind in existence cellence was his organ playing. (The Einde Gellery)

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J. EDWARD GERMAN.

GERMAN was born at Whitehurch, February 17, 1862, and was educated at Chester until 1878, when he returned to Whitchurch, and organized a local band. A little music study in Shrewsbury fol-lower, but in 1880 he went to the Royal Academy of Music, where he studied under Dr. Steggall (organ) and Weist-Hill and Alfred Burnett (violin). His operetta, The Rival Poets, was produced while he was at the Academy, where he afterward became a sub-professor of the violin. After spending a year earning a living as an orchestral violinist, German was appointed musical director at the Globe Theatre, under the management of Richard Mansfield, in 1888, and his first great opportunity came when he was commissioned to provide incidental music to Richard III. From that time on to Account 211, From that time on similar commissions were entrusted to him, and his work became increasingly lar. His most notable achievement in the way of incidental music is perhaps the suite of dances to Henry VIII. At the same time, however, he kept up work more serious kind, and his Symphony E minor was produced at the Crystal Palace in 1890, and other similar works have been produced since. When Sulli-van died in 1931, leaving the Savoy opera, The Emerald Isle, unfinished, German undertook to complete the work, and did this so successfully that he also wrote the music to the next two productions, Merrie England and A Princess of Kenfirst congrame and descreedly very trace that the songs are descreedly very trace state or the s

SIR CHARLES VILLIERS STAN-FORD

STANFORD was born in Dublin, September 30, 1852. His early education in music was conducted by Sir Robert Stewart and Arthur O'Lury, but in 1870 he matriculated as choral scholar at Queen's College, Cambridge. In 1873 he migrated" to Trinity College, where he became organist in succession to Hop-kins, and graduated in 1874 in Classical Honors. He was also given leave of absence each year, from 1874 to 1876, in order to study at Leipsic with Reinecke, and at Berlin with Kiel. In 1876 Tennyson's Queen Mary was produced at the Lyceum Theatre, and Stanford wrote the incidental music. This, together with a symphony produced at the same time, attracted considerable attention, and Stanford has been before the public ever At the same hime his work as conductor of the Cambridge University Musical Association much enhanced Stan-ford's reputation. In 1885 he was elected Professor of Music at Cambridge University, and did much to reorganize this versity, and did much to reorganize that aduly-neglected department of study in Cambridge at that time. On the opening of the Royal Collage of Music he was appointed Professor of Composition and conductor of the orchestra. His compositions are of all kinds, including several operas (notably Shawus O'Brien), camtatas, symplacuies, concertos, chamber music, songs, anthems. His choral ballad, Stanford was knighted in 1901. (The Etode Gellery.)

FREDERIC HYMEN COWEN. Cowen was born at Kingston, Januaica,

January 29, 1852. He was taken to England at the age of four, and composed a waltz at the age of six. Two years later wantz at the age of six. Two years later he composed an operetta to his sister's libretto, and his musical education was more systematically undertaken. He be-ceame a pupil of Goss and Benedict, and eventually went to Leipeic, where he became a pupil of Plaidy, Moscheles, Reinecke, Richter and Hauptmann. Owing to the Prussan-Austrian war, however, he was obliged to return to England, where he appeared in concert as a com-noser. In 1857 he entered the Stern Conservatory in Berlin, and bresme a pupil of Kiel On his return to England he appeared at the Philharmonic concerts. appeared at the "Monday Pops," etc, both as composer and planist. In 1869 he ap-peared at the St. James Hall, and his symphony in C minor and concerto for piano and orchestra in A minor were both given. From that time on he was recognized as a rising man, and became accompanist to Mapleson's concert party, necompaniat to Magazina someer party, and assistant-accompanist to Costa at Her Majesty's. Through Gosta, Cowen got his first festival commission, and his Coran's was brought out at Birmingham in 1876, and the same year his opera Pauline was produced. He has written much in all styles, and seems to be able to write anything from a popular ballad like The Better Land to the Scandingtron Symphony, which made him famous in 1880. He is at present conductor of the ondon Philharmonic Society.

(The Rinte College)

GRANVILLE BANTOCK BANTOCK was born in London, August 7, 1868. It was originally intended that he should enter the Indian Givil Service, but his musical proclivities were such that this idea had to be abandoned, and after a few lessons in harmony and counterpoint from Dr. Saunders at Trinity Col-lege'he studied at the Royal Academy of Music, 1889. He was here a pupil of Frederick Corder, and won the Macfarren Scholarship after his first term. Two or three of his works were produced at the Academy concerts, notably his overthe Academy concerts, notably his over-ture, The Fire-Worshippers, which was also produced at the Crystal Palace. After leaving the Academy he became editor and proprietor of The New Quarterly Musical Review, and acted, as conductor of light opera and musical consedies. In this latter capacity he made the tour of the world with one of George Edwards' companies in 1894-5. In 1895 Bantock conducted Stanford's Shamus O'Brien on its provincial tour. Three years later he was appointed musiraree years there he was appointed musi-cal director at the Tower, New Brighton, where he did great work for English In 1900 he became Principal of the Birmingham Institute School Music, later succeeding Elgar as Professor of Music at Birmingham University. His compositions are rapidly attracting world-wide attention, and Banattracting worns-wine attention, and ban-tock is a recognized leader of the "younger" school. His setting of Owar Kkaytom and his Pierrot of the Minute have been produced with great success in

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(The Etude Gallery.)

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The Famous Music Schools of England

By HERBERT W. WARFING Mrs. Dec. (Cartch)

Professor of Music at Maluaca Saland

and the Bills design in the state with the state of the s

Steggall and Henry Rose (organ), Frank Arnold, Josef Blåla, Alfred Gibson, W. Frye Parker, Hans Wes-sely and Louis Zimmermann (violin), Dr. Munck, C. H. Allen Gill, Herbert Walenn, W. E. Whitehouse and Alessandro Pezze (violoneello). In addition to the subjects and instruments taught by

the above professors, instruction is given in sight singing and musical dictations, choral storing, choir train ing, ensemble playing (chamber music), concerted music (instrumental and vocal), orchestral playing, military music and every instrument of the modern classical orchestra. There are also classes in elecution, acoustics. operatic, simpley and acting languages denortment stage dancing, etc.

A great number of scholarships are granted: the M great famore or schoursons are general, to Westmoreland scholarship (£8.10), the Sterndale Bennett scholarship (£3.3, tenable for two years), the Parena-Rosa scholarship (£30 for two years), the Shakespeare, Mr. F. Corder and Miss Mande Valerie White. The Mendelssohn scholarship is awarded for talest in composition chiefly

the return to the Royal Academy, the number of students who on to the present time have received either their complete or nortial musical training within the walls of this institution is computed at over 6000. Past students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work of music, not only in Great Britain, but in the Colonies and in India. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Here are, however, some of the names that occur emy. Heere are, Bowever, some of the maines that occur resolity to the mind; Lenn Ashwell, Dora Bright, Agnes Lareom, C. A. Macirone, Marian McKenzie, Julia Neil-son, Charlotte Sainta-Dolby, Clara Samuell, Alivina Valleria, Mande Valerie White, Hilda Wilson, Edith Valleria, Mande Vallerie White, Hilda Wilton, Edith Wynne and Agnas Zimmermann; Joseph Barmby, John Francia Barnett, G. J. Bennett, William Accoudale Ben-ett, Frederick Corder, William G. Cusim, Eston Faming, Edward German, C. H. Allen Gill, John Halba, Charles Lucas, G. A. Mackarren, Walter Mac-tarren, A. C. MacKensie, William Slakespeatre, Larren, A. C. MacKensie, William Slakespeatre, farren, A. C. MacKenzie, William Shakespeare, Charles Steggall, Arthur Seymour Sullivan, A. Goring Thomas, Frederick Westlake, etc., etc.

It is worthy of mention that as early as 1828 the It is worthy of mention that as early as RZS the Royal Academy of Music standards were permitted to give a concert before King George IV in Se. James Palace. In the succeeding years a series of Iralian operns (vocalists as well as the orchestra being com-posed entirely of Royal Academy of Music students) took place in the English Opera

took place in the Engain Opera House and King's Theatre; "Il Bar-bëre," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segrito" and "Cost fan Tutte" being some of the operas performed. The third and fourth performances in England of Berthoven's Ninth Symphony were given in 1835 under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the school developed these performances were continuedfirst in the Hanover Square and afterward in St. James' Hall and Queen's Hall. Thus for many years Queen's rish. I mus for many years the students have been constantly before the public. For many years the Royal Academy of Music held local examinations throughout the kingdom which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public toward the climination of defective instruction in music, the Royal Academy of Music entered into perotiations with the Royal College of Music for combined action in the matter. These negotia-tions haspidy resulted in a union of the forces of the two institutions for the nurpose of local examinations in music and the formation in 1889 of the "Associated Board," under the presidency of His late Majesty King

Edward VII, then Prince of Wales. The Academy continues its own separate examina-The Aradomy continues its own separate examina-tions in London (independent of Academy teaching) of music teachers and performers. This is known as the "metropolitan" examination. So, by its daily rou-tine of teaching, by its concerts, by its examina-tions and by its scholarships, the Academy is accounplishing work of which the value can indeed scarcely be overestimated

The Royal College of Music (South Kensington) was founded at the instance 1d through the exer-tions of His late Majesty King Edward VII (then corporated by Royal Charter on May 23, 1883. The wording of the charter of the College is much the same as that of the Royal Academy; indeed, the work of the two institutions must, of course, proceed on much the same lines

The building originally occupied by the College was before that time the National Training School of Music (Principal, Sir Arthur Sellivan). Its existentirely new era set in. Sir George Grove was



THE ROYAL ALBERT HALL The Largest of English Musical Auditoriums (Seating 2008). Behind this Building is Located the Earth College of Music

anded in the year 1822, through (Lord Burghersh), eleventh Farl of Westmoreland, was opened to the public on March 24, 1823, under the direct patronage of King George IV, whose interest in its welfare was also manifested by an annual dona-tion of 100 gainess. Each succeeding British sovereign has bestowed the same unbroken interest and royal support which the institution enjoyed on its foundation. The president of present is H. R. H. the Duke of Connaught and Strathean. The objects of the academy, as set forth in its charter, are "to promote the cul-tivation of the science of music, and to afford facilities for attaining perfection in it, by assisting with general instruction all persons desirous of acquiring a knowledge thereof." acquiring a knowledge thereof."

When the academy was first opened in 1823 the number of students admitted was 20. The number now under training is usually over 500.

TAKING the three most celebrated

English music schools in order of seniority, the Royal Academy of English seniority, the Royal Academy Seniority, the Royal Academy Music. Tenterden street, Hamover

Square, London, must of course be

This royal and national institution

considered first.

During its eighty-seven years of naeful existence the work of the academy in the cause of musical education has been

with the assistance of many eminent musicians and lovers of music, conducted successively by its prinipals, Dr. William Crotch (Professor of Music at Ox-ord University), 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett. 1866; Sir George A Macfarren, 1875, and Sir Alexan-1800; Sir George A. Mactarren, 1875, and Sir Alexan-der Campbell MacKenzie, 1888. The original staff (in 1823) was composed (with others) of Dr. Crotch Mestra. T. Atwood forganist of St. Paul's Cathedral), Geratorex, Shield, Horsley, J. B. Cramer, Music Ole-menti, Cipriani Potter, Loder, H. Smart and Sir George

To-day the list of professors includes Sir A C MacKenzie (principal), G. J. Bennett, Mus. D. Cantals (organist of Lincoln Cathedral), F. Corder, B. J. Dale, A. J. Greenish, Mus. D., Cantalu, and the brothers Mac-pherson (harmony and composition), Madame Agnes Larcom, Madame Clara Samuell, Sir F. Paolo Tosti, Larcom, Madame Clara Samuell, Sir F. Paolo Tosti, Albert Randeger, Charles Phillips, W. Shakespeare, L. Denza (sincine), Francesco Beroer, Oscar Beringer. Carlo Albanesi, Tobias Matthay, E. York Bowen and B. Schönberger (planoforte), William Stevenson Hoyte, G. F. Huntley, Mus. D. Cantala, Sir George Martin (organist of St. Paul's Cathedral), Reginald

Henry Smart scholarship (£16), the Sir John Goss scholarship, etc., etc. It may be mentioned in passing that though not emanating from either of the music schools, the Mendelssohn scholarship is by far the most important scholarship given in England. The idea of this scholarship originated in Leipzig almost immediately after Mendelssohn's death, and the Leipzic promoters sought to amalgamate with certain Engli Mendelssohn enthusiasts who were seeking also to provide a like lasting memorial of the master. provide a like histing memorial of the master. No such amalpamation was, however, effected. The English committee pursued its own course, and by means of concerts (at one of which Jenny Lind gam-) and dona tions a considerable sum was soon invested in the funds This sum was allowed for some years to accumulate, and it was not until 1856 that the first Mendelssohn scholarship competition took place. The judges were Sir William Sterndale Bennett and other members of the Royal Academy staff, and the result was the selection of Arthur Seymour Sullivan, who after two years tion of Arther Seymour Suffivan, who after two years free instruction at the Academy, was sent to Leipzig for another three wear. The value of the Mendelssohn schelarship is £100 per annum. Other Mendelssohn schelarship is £100 per annum. Other Mendelssohn scholarships (taking them in order) have been the late C. Swinnerton Heap, Mus. D. Cantab: Mr. W. elected first principal, and from its opening until to-day the College has showed a steady increase of numbers. So much was this the case that in 1893 it was found necessary to erect an entirely new college in Prince Consort Row (adjacent to the Royal Albert Hall.) The cost of this building was 448,000. It was opened by King Edward VII on May

The subjects of study are identical with those of ane subjects of study are identical with those of the R. A. M. On the death of Sir George Grove in 1900, the Directorship of the Royal College, was offered to Sir Hubert H. Parry Bart, Mus. Doe., M. A., who still presides over the destinies of the institution. Among well known names on the teaching staff may be noticed the following: Madame Medora Hensar, Mr. Albert Randegger, Mr. Visetti, Mr. Gus-tave Garcia (singing), Mr. Franklin Taylor, Mr. John Francis Barnett, Mr. Frederick Cliffe (pianoforte), Sir Walter Parratt, Dr. W. G. Alcock (organ), Dr. Walford Davies (choir training and accomp Miss Mary Noverre. Senor Fernandez Arbos, Mr. Achille Rivarde, Mr. Hyde Junards (violin), Madame Alice Elicson, Mr. W. H. Squire (violoncello), Sir Charles Stanford, Dr. Davies (composition), Sir Frederick Bridge, Mus. Doc., Oxon., Dr. Davies, Dr. Charles Wood (harmony and counterpoint). operatic and ensemble classes are conducted by Sir Charles Stanford, and also the orchestral class; the Choral Society being conducted by Sir Walter Parratt. As at the Royal Academy, a large number rarratt. As at the Royal reasons, a large manuscr of scholarships are annually competed for at the Royal College. This year (in March) no less than twenty scholarships became available for distribu-

In the course of the year about twenty ecocerts are given by the students, six of these being purely orehestral. Among other important work already given this year: Beethoven's Pianoforte Concerto in E4 Debussy's "Blessed Damosel" (for ladies' voices and orchestra), Tschaikowski's Violin Concerto, Brahm's Pianoforte Concerto in Bb, Rachmaninoff's Symphonic Poem "Die Toteninsel" (first performance in England), and Beethoven's Violin Concerto.

Among many former pupils who are now shining lights in the music world are Dr. Walford Davies, Dr. Percy Buck, Professor of Music at Harrow School, and also Chief Examiner and Professor at Trinity College, Dublin; Mr. Tertius Noble, organist of York Minister, the late Mr. W. Y. Hurlstone, Dr. Frank Bridge, Mr. James Friskin, etc., etc., whilst among past students who are now prominent in opera and the provincial festivals may be named Miss Agnes Nicholls, Miss Kirkby Lunn, Miss Clara Butt, Miss Gleeson-White. Miss Lett, Mr. Edmund Bucke, Mr. Hyde and Mr. Seth Hughes. Many important comrayoe and Mr. Sem Hughes. Many important com-positions have been produced during the past IS months: Dr. Daviez "Noble Numbers" (Hereford Festival), works by Boughton, Hathaway and Bain-ton (at the festivals), Nicholas Gatty's opera "Duke and Devil," etc., etc.

The annual opera performance took place this year at His Majesty's Theatre; the opera performed being Gridck's "Iplagenia in Tauris," a work of exceptional interest, and one very rarely given in this country. Great care was bestowed on its staging, and the principal singers were of excepstaging, and the principal singers were to tionally good standard, the orchestra, under the able direction of Sir C. Villiers Stanford as conductor, being admirable.

During the past year Sir A. C. MacKenzie and Dr. W. H. Cummings, late head of the Guildball School of Music, have joined the Committee of Management of the R. C. M., at the invitation of the Council.

Unlike its famous contemporaries the R. A. M. and R. C. M., the Guildhall School of Music, Victoria Embankment, E. C., whilst, of course, preparing pupils largely for the profession, has a large number of atudents on its books whose profession music is able a person to study singing or any instrument at the Guildball at quite as low a fee as paid for ordinary private lessons in these subjects. In con-sequence of this, the number of students is always very large. There are generally about 3,700 pupils studying at the Guildhall, and always a considerable number waiting to enter, when arrangements can he made to receive them.

The school commenced operations in September 1880, with Mr. Weist Hill, principal, and 62 students;

at the end of that year there were 216 pupils taught to a surprising extent. The original building was an empty wool ware-

I no original following was an empty wool ware-house in AldermanDarry; but in 1885 was laid the foundation-stone of the present school (in Tallis street). This, with its furniture, cost over £25,000, and it was opened for students in 1887. It contains 44 class-rooms and a practice room 70 feet by 28 feet Later on still more accommodation was needed.

Later on 5th more accommodates was necesse, and some few years later a large annex was erected, providing a theatre 47 feet long and 30 feet wide. This new building cost £30,000 and was opened on Monday, July 11, 1888, by the Lord Mayor of London. Lessons in all instruments (including even such as the saxophone, tube, mandolin, etc.,) are obtainable at the Guildhall School, and as already mentioned, at very reasonable terms. In addition to the private tuition, there is an opera class, an orchestral class, a choral class, a military music class, and classes for stage dancing, elecution, choir training.

classes for stage dancing, concurson, coper training, sight singing and languages.

As at the R. A. M. and R. C. M., in addition to very frequent student' concerts, a great feature is made of the production annually of one or two immade of the production annually of one or two immade of the production animaly of one of two mip-portant operas. In different years have been pro-duced "The Son and Stranger" (Mendelszohn), "Fra Diavolo" (Auber), "Marrisge of Figuro" (Mozart), "Frant" (Gounod); "Carmen" (Biret), "Princess "Famt" (Gomod); "Carmes" (Birct), "Princes" (Gost), "Princes" (Girct), "Princes" (Get), "Princes" (Got), "Indigents in Tsuris" (Glick), "Irene" (Gounod), "Dido and Eness" (Purcell).

The opera in rehearsal at present is "Oberon" (Weber). The production of such an utterly for was very welcome, and the press notices were highly

The late principal (Dr. W. H. Cummings) was assisted by a host of professors, including such names as R. H. Walthen, J. F. Barnett, Stevenson Hoyte, Orlando Morgan, B. Hollander, Gustave Garcia, Walter Hedgoock, etc., on the theoretical side, Harmony, counterpoint, canon, fugue, composition, or-chestra, form and analysis are taught by I. F. Barnett Dr. C. W. Pearce, Dr. Frederick Shinn, Dr. Davat Wetton, Mr. Louis Prout and others. Since the

recent retirement of Dr. Cummings, Mr. Landon Ronald has been appointed principal. Many scholarships and prizes for proficiency in all branches of the art are given, and these have been held in many cases by students who have highly distinguished themselves after leaving the school

Want of space prevents the consideration of any other of the great number of music schools both in London and the provinces. Nor should it serve any London and the provinces. Nor should it serve by particular purpose to mention others, for the work of one of the three famous institutions in London is typical of that pursued by dozens of other music schools, both metropolitan and provincial. Enough has been said at all events to show that any more thorough, painstaking and successful work for music could scarcely be done than is accomplished in England at the present time. In England; once called an unmusical country!

Happy New Year to All "Etude" Readers

In the Christmas time we protect a page of greeting from foremast musicians and teachers encryphere.

Some others arrand too late for publication, but serve to give a word of good other for the cooling year.

Proxise yourself to be more strict than ever in judging your own work and more tolerant than heretofore in your judgment of others. Unkind criticism reflects on yourself and hurts you much more than it can possibly harm the one FANNIE BLOOMFIELD-ZEISLER.

May you always play as well in public as in orivate and be the most talented member of the class; may you always collect your dues and sometimes pay your debts. May the weather always be fair on your lesson days, and may your neighbors enjoy your practice. May you read as readily in the key of seven sharps as in D major, play as well as Carreno and comp like Chaminade; have nerve, but no nerves; manner, but no mannerisms. May you ever be fresh, without being too fresh, read readily at sight and memorize out of sight. May your pupils swear by and not at you. May you always feel like giving just one more lesson and have it like giving just one more sessor and strye it to give; may you find a Lisst Rhupsody casy and a Mozart Somata difficult; may you never care what others are doing, but just everlastingly do man corn level best. EMIL LIEBLING. your own level best,

Care I wish the readers of Title Erusa soything better than excellent health, work a-plenty and the appreciation and encouragement of friends? And can any of us reasonably expect these good thines for ourselves unless we help make them possible for others? "On earth peace, good will towards all mankind in

HAMILTON C. MACDOUGALL

Let us realize that as we give, we grow, and that as we withhold, we die. Let us resolve that we, each one of us, will give to our national musical life (in service and in thought) at least a tithe of that which may serve to us the en Musicians of all classes and grades can be help

ful to each other by appreciation and encouragement, and friendly criticism. It is largely through the medium of music that there comes to the world the message of Peace on Earth, and Good Will to Men.

Ir is a pleasant privilege to join in the Christmas greeting to the readers of The ETUDE. The special interpretation I would give to the season's message of Peace and Good-Will, applicable to students and teachers of music, is that it should stimulate a broader sympathy with, and deeper interest in, the work of others, that by deeper interest in, the work of others, that us its ennobling influence the heavenly art of Music its emoting insuence the neaventy art of many may be a more potent force in the regeneration of society. SUMNER SALTER

May a rich blessing, this glorious Christmastide, fall upon every composer, teacher, student, lover, and seller of music on the habitable globe. lover, and seller of music on the masstatic ground and may they, one and all, feel a genuine and and may tany, one and an item a gentum.

duplicated pleasure, in sharing the good things
coming their way, amongst others less favored than themselves. A happy Christmas and a successful New Year to everybody

JOHN TOWERS

Many greetings of good will and good cheer you numerous music teachers who labor faithfully to improve yourselves, your pupils and your fully to improve yourselves, your pupils and your communities. Though you may be far away from the great music centers, and your names unknown to the world at large, nevertheless your combined efforts are really the foundation of

CARL W. GRIMM

To my readers joys untold, to be realized in their journey through life, and may they in their journey through life, and may they find equal delight in unfolding the musical secrets of the past as well as the musical problems of the future.

JAROSLAW DE ZIELINSKI.

Wr all relapse, unconsciously and of course We all relapse, unconsciously and of cours-unintentionally, into dangerous contentment with ourselves and things as they are. As music lowers and critics we delegate are. As music

lovers and critics we tolerate (and permit our sorves to believe that we enjoy) compositions of a quality that is far from notal. a quality that is far from noble, pure and uplifur a quality that is far from noble, pure and uplitting. As teachers we often relax our honest effort and held hefore our and ing. As teachers we often relax our honest ellou-to hold before our pupils only the purest and PERCY GOETCHIUS.



Short Biographical Notes on British Musicians ALCOCK, JOHN (1715-1806). Organist and composer of Deleus, Frenerick (1863-). Contemporary comp

anthems, glees, etc. ALLITSEN, FRANCES. Contemporary composer of songs,

including A Song of Thanksgiving, etc ARNE, THOMAS AUGUSTINE (1710-1778). Composer of operas, oratorios, songs, etc. Principal works:
Under the Greentwood Tree; Rule, Britannia and
Where the Bee Sucks. His Shakespearean songs

are especially beautiful ATTWOOD, THOMAS (1765-1838) Pupil of Mozort, and distinguished organist, composer of church music,

AYLWARD, FLORENCE (1862-). Well-known contess. porary song composer, 1808-70). Composer of The Bohemian Girl, etc. His songs were very popular at one time, especially Come into the Gorden, Maud.

Balfe was Irish by birth BANISTER, HENRY CH. (1803-47). Planist and composer. Especially noted as a writer of text-books.

Banyous, Granville (1868-). One of the leaders

among the "younger" school of English musicians. Very original as a composer, and a fine educator. Best known works, a cantata setting of Owar Khayyam, and The Pierrot of the Minute.

BARNOY, Six Joseph (1838-96). Composer, organist, conductor and educator. Some of his anthems and

part songs are very popular in America, especially Sweet and Low BARNETT, JOHN FRANCIS (1837-). Planist and composer of cantatas, etc

BATTISHILL, JONATHAN (1738-1831). Famous organist. and writer of anthems, glees, songs, etc. BEECHAM, TROMAS. Contemporary conductor and opera impresario.

BENEDICT, Sin Julius (1804-85). Jewish composer of operas, etc. The Lily of Killarney was at one time very popular BENNETT, SIR WM. STERNDALE (1816-75). One of Eng-

land's most distinguished composers, and a great land's most distinguished composers, and a great friend of Mendelssohn. Best known works, can-tata, The May Queen, oratorio, The Wessen of Samario, pianoforte concertos, symphony in G minor, overtures, etc., and many pianoforte pieces,

BEST, WILLIAM THOMAS (1825-97). Great organ recitalist. Composer of church music, organ tran-scriptions, etc. He was very popular in America, and was one of the very foremost organists of

BISHOP, SIR HENRY R. (1786-1855). Composed over 80 operas, operettas, ballets and farces, in addition to a large number of ballads, songs, glees, etc. His most famous songs include Home, Sweet Home; Bid Me Dircourse and Should He Upbraid. BLOW, Dr. JOHN (1648-1708). Famous organist and

composer of church music BRIDGE, Sin JOHN FR. (1844-). Organist of Westminster Abbey, composer, conductor and educator. CABEY, HENRY (Born about 1690, died 1743). Writer of songs and theatrical music. Said to have com-posed God Save the King. His Sally in Our Alley

is still popular. COLERIDGE-TAYLOR, SAMUEL (1875-). Distinguished contemporary Anglo-African composer. He has written much beautiful music in all forms, but his

trilogy, Hiematha, is his best-known work. porary composer, educator, and writer on musical subjects. He became Curator to the Royal Acad-emy of Music in 1890

COSTA, SER MICHAEL (1808-84). Conductor and con poser of oratories, operas, etc. Closely identified with English music, though Italian by birth. Cown. Fisories: H. (1882, Jamesia.). Distinguished composer and conductor. Has written four operas,

two oratorios, many cantatas, songs, etc. Саотси, Dn. Wм. (1775-1847). Composer and famous church organist

CUMMINGS, WM. H (1831-). Singer and distinguished educator DAVILS, FANNIE (1861-), Distinguished planist. Pupil of Mmc. Schumann. and one who is attracting considerable attention at

the present time. His orchestral work, Sea Drift, is much discussed DIBDIN, CHARLES (1745-1814). Author, singer and com-

DOWLAND, JOHN (1562-1626). Famous lute player and compo DUNSTABLE, JOHN (abt. 1380-1453). One of the "Invent-

ors" of counterpoint,
DYKES, REV. JOHN B. (1823-76). Famous composer of anthems and hyr

ELGAR, SIR EDWALD WM. (1857-). Foremost living English composer. Chiefly self-taught, his oratorios, The Dream of Gerontius, The Apostles, etc. have had marked influence on modern English music. His symphony and other orchestral compositions have aroused wide interest.



DR. EBENEZER PRAUT (Born 1836-Died 1910. One of the Most Distinguished of English

FIGER, JOHN (1782-1837). Celebrated Irish pianist composer. Inventor of the nocturne. GAUL, ALFRED R. (1837-). Composer of cantatas, etc., notably The Holy City GERMAN, EDWARD (1862-). Composer of operettas.

incidental music, etc innons, ORLANDO (1583-1625). One of the pioneers of counterpoint. He is called "the English Pales-

GOODSON, KATHERINE (Mrs. Arthur Hinton, born 1872). Virtuoso pianist of exceptional ability, well liked in America Punil of Leschetizky Goss, Sir John (1800-80). Organist, church musician

and theorist, etc. Grove, Sin Gaussia (1820-1900). Founder of Groud's Dictionary of Musicans, organizer and first director of The Royal College of Music, and a distinguished

writer on musical subjects HALL, MASSE (1884-). Foremost living English HALLE, SIR CHARLES (1819-95). German by birth.

but founder of the Halle orchestra in Manchester. HALLS, LASY CHARLES (Mass. Norman-Nerusla, born 1839). Famous violinist and wife of Sir Charles. HATTON, JOHN L. (1809-86). Self-taught composer of

HINTON, ARTHUR (1869.) Composer of operas. orchestral pieces, songs, etc.

HOPPMANN, RICHARD (1831-1909) Noted pianist, who spent most of his life in America. HOLBROOKE, JOSEPH (1878-). Contemporary composer of the "younger" school. HULLAH, JOHN PVKK (1812-84). Composer of operas.

songs, etc.

songs, etc.

Lawis, Henry (1595-1662). Composer of songs, pealm tunes, etc. A friend of Hilton.

Lehmann, Lea (1862-). Composer of In a Persian Garden, and many sones, etc., of great merit. One

of the foremost living women composers.

LEMASE, EDWIN H. (1865-). Distinguished contemporary organist and composer. LUNN. KIRKEY (Mrs. W. J. K. Pearson, born 1873).

MACFASRIN, Six George A. (1813-87). Composer of

operas, oratorios, etc., educator and writer on musical subjects. MACKENZIE, SIR ALEXANDER C. (1847-).

of oratorios, cantatas (The Rose of Sharon), orthestral and chamber music, etc. At present principal of the Royal Academy of Music, London. Manns, Str. August (1825-1907) Conducted over 1200 orchestral concerts at the Crystal Palace, and did great education work in this way. German by

Millia, Nellie (Australia, 1859). Famous contemporary soprano Mcser, Thomas (abt. 1557-1604). Composer of mad-

rigals, etc. NEWMAN, ERNEST (1869-). Critic and writer. OARELEY, SIR HIRRIERT S. (1830-1903). Composer, educator, etc

OUSELEY, SIR FRIDERICK A. G. (1835-89). Composer, theorist, etc PARRATT, SIR WALTER (1841-). Distinguished contemporary church musician.

PARRY, SER CHARLES H. HUBERT (1848-). Director of the Royal College of Music. Composer of symphonies, oratorios, chamber music, etc. Able writer on musical subject

PINSUTI, CIRO, (Italy, 1829-88). Singer and composer of sones etc PURCELL, HENRY (1658-95). Generally regarded as the

greatest composer England ever produced. Organ-ist of Westminster Abbey, and composer of many operas, songs, anthems, songtas for violin, etc. RICHARDS, H. BEINGLEY (1817-85). Pinnist, teacher and

composer. RICHARDSON, A. MARELAY (1868-). Noted church

ROCKSTRO, WILLIAM S. (1823-95). Writer on musical SANTLEY, SIR CHARLES (1834-). Famous baritone. SHAKESPEARE, WILLIAM (1849-). Famous tenor and

teacher of singing SMART, Sie Grosce (1776-1867). Famous church musician and compose SMART, HENRY (1813-79). Composer of operas, ora-

torios etc. SHYTH, ETHEL M. (1858-). Famous contemporary, woman composer of opera, orchestral pieces,

songs, etc. SPARK, Wm. (1823-97). Noted church musician, composer and author. STAINER, SIR JOHN (1840-1901). Celebrated church

musician, composer, teacher, author, etc. The Crucifizion, Daughter of Jairus, etc. STANFORD, SIR CHARLES VILLIERS (1852-). composer, teacher, conductor, etc. Professor of Composition at Royal College of Music. Has written operas (notably Skauus O'Brien), oratorios, orchestral and chamber music, authems, sones, etc.

SULLIVAN, SIR ARTHUR S. (1842-1900). Composer of operas, oratorios, songa, anthema, etc. His operet-tas, The Mikado, H. M. S. Pinafore, etc., are of extraordinary merit, and have retained their popularity to-day

TALLIS, THOMAS (about 1510-1585). Famous church THOMAS, ARTHUR GORING (1851-92). Composer of

operas, songs, etc. WALLACE, WILLIAM VINCENT (1814-65). Irish com-poser of operas Maritona, Luriine, etc. Also songs

poser of operas narrinna, Larinse, etc. Also songs and piano pieces SELEY, SANUEL SERVATIAN (1810-76). Distin-guished organist and church musician. Composed many anthems, glees, etc. Was a close friend of WESLEY. Mendelssohn. White, Maude Valence (1855-). Composer of

songs (Indian Love Lyvicz, etc.).
Woo, Hexay J. (1870-). England's foremost con

WOGGFORGE-FINDEN, MRS. AMY. Composer of songe



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PART II.

On the night before the concert Professor Wilkinson stayed very late in the Director's office. He made a careful estimate of all of his resources, only to discover that if he did not have at least \$8,000,00 in bank by January first it would be useless to try to continue. His bank book showed a somewhat abourd balance of \$176.00-just enough to cover the weekly salaries of his teachers. After covering sheet after sheet with figures, and sending them all on their way to the wastebasket, he bravely took up his pen, and commenced a little address that was to be used in telling his pupils and teachers on the following evening that the Conservatory was a financial failure, and would be discontinued after January first. "I've been a fool, a fool," he mouned to ary first. "I've been a fool, a fool," he mouned to himself. "Oh, if I only had the money I have given out to help others. Where are they now?-what do they think of me?" Three times he wrote the address, and three times he tore it up. Finally, he wrote one that seemed to meet the requirements. Looking up at the clock, he discovered that it was nearly two a. M. Putting on his street clothes and extinguishing the light, he went out into the cool night air. There seemed something uncanny about locking up the building that night. There was the great pile of wood and stone into which he had poured the energy, seal and thought of ten of the best years of his life. Moreover, he had invested his little fortune. What had it brought him but an indebtedness of nearly \$8,000.00? Gritting his teeth together, he walked rapidly away from the scene his failure to his rooms in another part of the rn. What would the morrow bring forth? What could come but failure-blank, dismal, horrible

. On the morning of the day of the concert the Director awoke, after a restless night, but with new determination. He would not give in until he had at least made another attempt to secure sufficient funds to enable him to continue the work of the Lawtonville Conservatory. The telegrams come to his aid were either unanwered or had brought long and feeble excuses. Optimistic as he was, it was hard to swallow the bitter pill of ingrati Time and again he counted upon his fingers the number of those whom he had helped-who were really reanonsible in a large measure for his pres really responsible in a large measure for his pres-eat straitened circumstances. Where were they now? Where were the pupils who had sworn eter-nal gratitude for his assistance? All gone "Per-haps I em wrong," he muttered to himself. "Per-haps the world is the cruel, hard place that some maps the world is the cluck have pace that some have told me it is. Perhaps the only people who ever succeed are those who wring success out of the poals of those who are less fortunate." In this the souls of those who are less formance. In this mood he approached the offices of the President of the local bank. but surely this time he would be able to convince the President of the financial possibilities of the The President listened carefully while institution. The President listened carefully while Professor Wilkinson called attention to his assets He showed the President with what success he had persuaded successful teachers to teach in his institution; how the old pupils were pleased and always

sent back new popile; how be had, at m expense of \$5,000, increased the size of the building; how the Conservatory library had grown under his care. Then he tried to appeal to the financier's civic pride by indicating that the Conservatory was an excellent institution for a growing town to possess. The President, however, could not be brought to see that music was anything more than a more or less that music was anything more than a more or less.

typicare a passing, and in the state of sace security for a real investment.

The Director, already bitten by defeat, snatched up his hat in despair, and was about to rush out of the office, when he turned and addressed the banker in a manner indicating that the self-possession he prided himself upon had completely descreted him.

are many, money, money? he shouted. "Money is all you here for. You make great piles of areas paper, and think that you are claim tome good in your coarse present and think that you are claim tome good in your coarse presents one, and there pose as leader of your coarse presents." What have you give not not you want to you want to make the world better on more beautiful. What have you give no how that you had not you to know that if it were not for closurious and wouldn't be any after than a by in the rapids of Magane. Edeciment in the wall what here as odder you have been a support of the present the present of the present the presen

The Director rushed out, slamming the door. It made him feel good to know that he had had the courage to tell the sodden old moneybegs what he thought of him and his selfahness. Now, he could face the unavoidable failure with more courage and with a stiffer backbone. He had done his best—he had worked his hardest—the fates were against him—and that is all there was to it.

Blow who attended the Christmas needl were, for the most part, the randens themselves. All the the most part, the randens themselves. All the the most part, the research within which will be all treated pracessful. There were the fittle exchanges of general part of the part of the treated part of that time their to forget the weight upon bits mind and, to fast a possible, the extended into the bolishy spirit to spell Calcilovietie's name backwarf in the half to spell calcilovieties' and the scelar way voted a bage same through the scelar way to the spell of the amount of the scelar part of the scelar part of the amount of the scelar part of the scelar part of the part of the scelar part of the scela

tragic to him. On the night of the concert he passed through all his duties as a kind of quasi-host to the sudience.
The town of Lawtondale was small, and "everybody knew everybody else." They expected to see Professor Wilkinson and shake hands with him as much fessor Wilkinson and shake manus with him as much as they expected to see the stage. Those who did as they expected quick to observe an unusual pallor and a forced smile quite different from anything they and a forced small care. He stood at the door and had ever noted before. He stood at the door and bowed mechanically to the incoming members of the audience, as though he was either afraid or ashamed to meet them. The crowd was unusually large to meet them. The Caramia had made a great success in Paris and Caramia had made a great vacces in raris and London, and New York had gone wild over her. Her coming to Lawtondale had been altogether. Her coming to the treat for the little town. expected. It was a great treat for the fittle town, When the Director examined the receipts he was When the Director examined the receipts he was surprised to find that nearly \$600,00 had been taken surprised to find that nearly second with a known in. But what was \$60000 compared with a known indebtedness of \$800000. The Director fumbles carefully prepared speech in his inside pocket, and rembled as he thought of the dreaded and The little roll of paper seemed to burn right into his heart. He could have sent it out by mail, but he was not that kind of a man. he was not that kind of a man, the preferred face the music," and to take the responsibility There was a flurry of excitement in the direction of the entrance to the stage. A lady with her of the entrance to the stage. A lady with her head heavily wrapped in veils had been identified as the great Caramia. In his present state of mind Professor Wilkinson hesitated about going to well.

come her. He shrunk back to a certar in the car of the hall as he ride to tracel himself for the ordinal which was 10 come at the end of the concert. He was the care the care the concert this constraint of the care that the care which he had always the care that the care which he had always the care that the care that the care which care the care that the care tha

ure in literal projection. Lawtendale Conservation of the project of the lawtendale Conservation of Stancosco from dell received an exproportion of Stancosco from dell received an exproportion of Stancosco from dell' received and exproportion of Stancosco from dell' received and exproportion of the stancosco from the conservation of the Wilkinson Scholarshoft-ship to be known at the Wilkinson Scholarshoft-ship to be known at the Wilkinson Scholarshoft-ship to be known to allreceived the stancosco from the s

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THE VALUE OF PIANOFORTE TRAN-

SCRIPTIONS.

BY FERRUCEO BUSONI.

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the intention of writing down the idea that speninto being means from the intention of writing down the idea that spents. The necessity of deciding upon the form and the necessity of expressions upon the form and the necessity of deciding upon the form and the necessity of deciding upon the form and the necessity of deciding upon the form and the necessity of the medium of expression bens in more and of closely the nath of medium of expression beans in more are closely the path of the composer. Even the armone that is original and indestructible in the still empty. sail survive, from the moment of resolve to its egation to a class type. gation to a class type, it is being contracted.

The idea being contracted testracted. The idea becomes a sonata or a corto, but by that time it is already little more than an elaboration of the The idea becomes a sonata or a an elaboration of the original. From this first second transcription is a comparatively the second transcription is a comparatively and uninportant step. In general it is made of from the second drait. Thus one sees that a secretion does not do scription does not destroy the original side scription does not destroy the original idea, therefore, the idea sustains no injury through the delivery through the delivery Again, the delivery of a work is a transformed the performance of a work is a transformed to the performance of the performance the performer no matter how much free sllows himeatt he allows himself can never get away with original. For the mustage of the state of he allows himself—on matter now was with original. For the musical work of art exists by it is heard, and consisted work of art exists by it is heard, and continues to exist after its have died away have died away, complete and uninjured, the same moment hash with and uninjured. have died away, complete and uninjured it is cincise of time. Most of the sand an another books of time. Most of the position the same moment both within and outside transfer of time. Most of the Beethoven plans make the impositions make the impositions with the control of the Beethoven plans in the beethoven pland in the beethoven plans in the beethoven plans in the beethove positions make the impression of transcriptions or the state of the Beethoven plant or chestra; most of careful state of the state of t orchestra; most of Schumann's orchestral are, in their own was a though brought over from the planor own was a seen as though brought over from the planor.

stem as though brought one from the est in their own in the six in



The Curtain Will Ascend Next Month

[Net worth The Error will connecte the nost used operate feature ere introduced in a muchal paper. This the indicated to the monogeness of the New Theore, New York, for previousn to use the above reproduction of the connections.]

Lessons From Memorable Piano Recitals By W. S. B. MATHEWS

A RUBINSTEIN RECITAL.

I got another chapter of my education from Rabinstein; namely, from his Schumunn alayine. He played much Schumunn, and played is cominitely. He had just the right qualities; tremperament, was technic, and a touch which was full, commanding, deep, and capable of wonderful softenes. I down whether Schumunn's piano music was ever played so well by any other artist. He played the "Carnaval," the "Endee Symphoniques," and I think a few lesser works. All were given in characteristic

Another thing about Rubinstein was his version of the Schubert aux "Fur Rings," Possibly a few other plaints may have played this work as well or other plaints may have played this work as well or other plaints may have played this work as well or confert possible literater and sweep him along confert possible literater and sweep him along the played to the played to the same that the played to the same that the played the same that the played to the same that the day long that the day long the played that the day homes in the wilkly of the componer's vision could be played that the day homes in the wilkly of the componer's vision could be conceiling to powerful army.

A PAMOUS TRACHER

Carlously enough the next important lessons I personally had from plano recitals were from an artist of very different callier. It was the late Carl Wolfsohn. who in the seasons of 1873, 74, 75 and 76 played three remarkable series of recitals in Chicago, and played them from notes. The first consisted of the Recthovers sonatas complete. I heard

the last haif of this course with great profit. The ment comprised most of the phone works of Scienment comprised most of the phone works of Scienter and the profit of the profit of the profit of 1 tool, care to prepare myrel by giving careful study to the works of the coming result, and heart them works externed were the configuration of the conworks externed were the works of the profit of the Worldon level Schmann, and physical many of his works externed were the Worldon's may be backed works a termedy wert. Worldon's may have backed which Schmann is "oceafing breas and trading which is that tools "plantaine" and a real low works the works of the works of the profit of the phase of pinho works, the work of the prophase of pinho works, the works of the works of these trader moments, those confidential commany with his trader moments, those confidential commany with his trader moments, those confidential commany with his through we were the pro-

Wolfsohn's third series was comparatively a fallure. It was devoted to Chopin, and in this music refinement and technical finish are perhaps the first of essential qualities; and these he lacked. Therefore only occasionally was he convincing.

A VON BÜLOW RECITAL

A few years later we had follow, with his clears, even if the with his neidline dynamics, even the with his neidline dynamics, and the second of the control of the control

"Mr. Mathews, what is the worst possible thing; a pupil can do?" I had no clue to what was passing in his mind, but almost instantly I answered: "I do not know, unless it is to lagh the right hand after the left," whereupon Liebling stretched forth his hand, saying "Shake" but he never told me what troubles of his own he had been having just before that lunch hour.

The limitations of time and space prevent me the form meterionic fire with elegated rectalls. I have form meterionic fire with elegated rectalls. I have been supported by the property of the

GODOWSKY'S REMARKABLE PLAYING, During my intimacy with Godowsky (from 1807 to

500, when I hand him several inten a week in all sort of things from the greatest water, of the standors of things from the greatest water, of the standsors of the standard standard standard standard standard point. Doping, I correct some wanderfall things. First of the standard standar

of his superiodes creations upon Copysis, during all stages of blist growth (for he composed them at stages of blist growth (for he composed them at when he was working at them. This was like a when he was working at them. This was like a that future composed are going to ableve greatness by combining two already existing great pieces and the following the control of the control of the visit combined and king Leer in one colortude master, harmonic soletey, and a tody trajtation of the control of the control of the stage of household of the control of the lowerheave of subscriptions of the lowerheave of subscriptions of the colorwing has not yet had the credit to which he is Goldowily has not yet had the credit to which he is graphy "halferd him off." The German eriche have

Taking the foregoing sketches altogether, it is plain that in order to learn musical things from a plano recited (anything beyond the first qualify mentioned in the enumeration) the listener needs preparation and much esperience. And uniortemately our education breaks down in both places. Our plano students rarely study music as literature; and critical students rarely study music as literature; and critical students rarely study music as literature; and critical students are musical to the control of the control of the critical students are musical for a critical students. I musical mountains, one must first get up the footbills; and if one would matter, be must first be four and grow.

ENGLISH FOLK-SONGS. True charm of the old English folk-songs is hardly

excelled by those of any other nation. There is a cernin sponaneity and grace about them which is unforgetable. Many of the old songs sung at tavern gatherings live to this day and not a few of them have been re-written by composers need their metodic materials. The songs of such English writters as Dr. Arm. Carey, Hishop, Lawes and others are insistable Dr. Arm's "Polly willin," The Lass With the Delcase

Carey, indiced, Lawer and others are financians. By Africa and "Charles and others are financians," Africa and "Charles the Greenwood Tree" have n flavor as rare and as delicate as lawender. Carey's "A patterale" is as good a concert tong now it at was the pattern of the control of Biological Galles and the Care of the Control of the

THE ETUDE

Educational Notes on Etude Music

By P. W. OREM

WINTER-J. SVENDSEN.

A beautiful and characteristic oir de bullet by one of the great Norwegian composers. John S. Sver was born 1840, and has recently celebrated his 70th hirthday, "Winter" was originally a movement in an orchestral suite, but as transcribed by Fini Henriques it makes a brilliant and sonorous piano It has been carefully edited by Mr. James H. Rogers. It must be played in an impressive manner, with strong dynamic and color contrasts. A splendid number for an advanced player.

MINUET IN G-CARLO MINETTI.

The minuet is a graceful, dismified dance in mod crate triple time. It was invented in the middle of the seventeenth century. Originally it consisted of two portions of eight measures each, each portion being repeated. Later a second minute (usually in a related key) was added to alternate with the first; this was called a Trio. Modern composers have tion. Mr. Minetti's is an excellent specimen of this style of writing. It is a good imitation of the old fashioned dance, yet it is original in thematic ma terial and modern in treatment. It should be played with delicacy and precision. Mr. Minetti is an accomplished Italian composer, now resident in this country.

VALSE MIGNONNE-J. H. ROGERS. A refined and delicate movement by a representa-American composer. This piece is not at all difficult to play, but it will require a tasteful, finished manner of delivery, somewhat in the modern French style. Mr. Rogers' work is always beautifully made and superior in musical content

THE HEN .- E. PESSARD.

Emile Pessard is a contemporary French com-poser (born 1843) who has been very successful in the lighter forms of composition. "The Hen" is a iolly little characteristic piece in which (in the middle section, in A major) the peculiar clucking of the domestic fowl is cleverly imitated. piece is written in the style of a gavolte or parane, both being old dances

FROM AN OLD LOVE LETTER-T. LIEURANCE.

This is a charming lyric piece of moderate difficulty, with considerable thematic variety. It must be played in an expressive manner, with due attention to the dynamic contrasts. This piece should go well in pupils' recitals.

VOICE OF SUMMER-WALTER ROLFE.

This is a new set of waltzes by a successful Ameri can composer. Although more particularly intended for dancing purposes, this piece will make an admir able drawing-room or lighter recital number, as it is really a very effective pianoforte number.

ON TO THE GOAL-F. G. RATHBUN. Easy marches are always in demand. This is a particularly good one, spirited and military in style, with distinctive rhythm, casy to play. Play it in the orchestral manner, with large tone, strongly marked,

TETE-A-TETE-F. P. ATHERTON. A tuneful "song without words" for intermediate grade students. Play it in moderate time with an easy, lilting swing and good expression.

SHALL WE?-PIERRE RENARD

This is a bright and easy waltz movement for

young players. It is without octaves and suited to small hands, but it has the true walts swing, and might even be used for dancing purposes.

JOLLY SLEIGH RIDE-CHAS, LINDSAY, A clever little descriptive piece, suited to the sea-son. Note the "sleigh-bell" effect of the jingling seconds in the B flat section. At a recital by elemen-tary pupils this piece should make a decided "hit."

MARCHE GROTESQUE (FOUR HANDS),-

In solo form this number has proven one of the most popular compositions of the well-known Nor-wegian composer (born 1856). The four-hand arrangement is brilliant and effective. In the original this piece is made up of a series of "interlocking passages" in which the melody tones are trans-ferred from hand to hand. This device is rather impracticable and undesirable in four-hand playing, hence it is not employed in this transcription. "Marche Grotesque" depicts a procession approaching slowly and steadily from a distance, passing by, then retreating, and finally dying out. This gradual then retreating, and finally dying out. then retreating, and musty dying out. This gradual crescendo and decrescendo must be carefully observed. in playing this piece.

SALUT D'AMOUR (VIOLIN AND PIANO)-

This is one of the best-known shorter pieces of the celebrated modern English composer. It is particularly effective as a violin piece, although it appears in all sorts of arrangements and transcrip The violin part has been carefully edited and revised by a prominent soloist.

MARCHE MODERNE (PIPE ORGAN)-E. H. LEMARE.

A biographical sketch of this well-known English A biographical source appears in connection with his article on English organists, to be found on another page of this issue, "Marche Moderne" is one of his earlier works, but it is melodious, brilliant and richly harmonized. This piece will make a splendid postlude for any festal occasion, and it should prove popular at recitals.

THE VOCAL NUMBERS

"For You" is a decided novelty, the most recent prosition of Coleridge-Taylor, mention of whom will be found in another column. This is a high class, artistic song of much interest. It is melodious and singable, with a warmth of expression and onized in striking modern fashion. The piane part is free and independent, yet affording good upport to the voice. Dr. Arne's "The Lass With the Delicate Air" is

one of the good old English songs which has retained its popularity through all the years. It is still tained the popularity-though act in great it is still received the popularity through the properties of the properties o pressive, well worth singing

ONE-SIDEDNESS IN MUSIC.

Wary is it that one finds so many people engaged in the musical profession who are ardent admirers of some narticular "school" of music, and have no cars for aught else? For one man there is nothing but Wagner; for another, French opera is the only thing; a third does not care for opera anyway, and wants ora a third does not contain torio, in which he disagrees with a fourth, who prefers chamber music and orchestral concerts. Musical taste is apparently honeycombed with thousands of little cells. is apparently honeycomer with coordinates or arms cells, in which each separate musician sits in ley isolation from his neighbors. This does not exist in any other ert-or at least not to anything like the same extens Literary people, as a rule, are willing to acknowledge genius, from whatever source it comes, and, indeed genius, from whatever source it concess, and, indeed, they usually look with contempt upon the tyro who exhibits strong prejudices for any one particular writers at the expense of another. Why cannot musicing at the expense or another, may cannot musicions adopt a similar freemasonry among themselves, and be adopt a similar free-sound whether it expresses itself in duly grateful for gettaus, whether to appresses itself in the complicated methods of Strauss, or in the strong Birds in their nests should agree

2000 Well Known Composers of To-Day



SAMUEL COLERIDGE-TAYLOR.

SAMUEL COLERENCE-TAYLOR was born in London August 15, 1875. (His father was a native of Sierra Leone; his mother was English.) At a very early age he attracted the attention of an experienced violit teacher named Joseph Beckwith, who taught him for tracter named Joseph Beckwith, who taught him to about seven year. Later he became the protege of Colonel Herbert A. Walters, D. (Sate commanding the 4th Battalion, "The Queen's Regimen"). Colonel Walters paid all the expenses for the remainder of Coleridge-Taylor's refusements. Coleridge Taylor's education. He entered the Royal College of Music in 1890, taking the violin as a principal study. In 1893 he secured in open competition a schoarship in composition which cutified him to instruction for three years more. This was supplemented by still another year, so that we find that he remained at the Royal College no less than seven years—surely an account musical section and the seven years—surely an account musical section in the section of the section quate musical training. It would be impossible to go quate a detailed discussion of his seventy-five and more nto a ucuated oncussion of his seventy-five and mo-opus number, his most successful work is unexe-tionably "Hiswatta's Wedding Feast." This work is one of these formula. tonany ranwarina's Wedding Feast." This work to the forming a trilogy upon Longfellow famous poem. He has written the music for many of the noted English 2010. of the noted English actor, Beerbohm Tree, Cole of the noted English actor, Beerbohm Tree. Cole-ridge Taylor has been in great demand at Chors times and has met with stanifacture at different times and has met with stanifacture victors in diftimes and has met with significant receptions in dif-

A HANDEL FAILURE.

HANDEL had many failures before he learnt to write oratorios of a kind the public wanted from many years he wrote trans. many years he wrote Italian operas, closely following Italian models, and many years he wrote Italian operas, closely following Italian models, and none of these are now per normal formed, for the simple of these are now per normal formed. ing italian models, and none of these are now per formed, for the simple reason that they are no worth listening to, though the torated, for the simple reason that they are not solded numbers. It is they contain many excelled worth stening to though the contain many excellent isolated numbers. It was not until after repeated failures as an Operatic composer that it occurred to the contain of the contain of the contains of the co Handel to produce oratorio of a "popular" kind. The among the greatest works at "popular" kind. The among the greatest works at "popular" kind. The Messiah, which ranks outcome of this idea was The Mexicia, bailed rule people cheith a regard for it which neither the among his properties who are a regard for it which neither the more house possession of the regard for the section of the regard for the section of the regard for the section of the regard for work Nevertheless Handel had some failur.
The extent to which it was one of these was Theodore. ane extent to which it was patronized on its production may be indeed from a patronized on its production of the product considered. Some one met his fordship commence formance of Theodoro. out or Covent Carea met his lordship and formance of Theodorn in the middle of a performance of Theodorn in the middle of performance of the state o

MENUET



THE ETUDE

ON TO THE GOAL









THE ETUDE

MARCHE GROTESQUE



MARCHE GROTESQUE





Primo



THE ETUDE

SHALL WE?





THE ETUDE

FROM AN OLD LOVE LETTER









THE ETUDE

38

JOLLY SLEIGH RIDE





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VOICE OF SUMMER









Sometimes omitted



THE ETUDE THOU ART









CHAPEL BELL



THE ENGLISH ORGANIST OF THE PAST AND PRESENT

Specially written for "The Etude" by EDWIN H. LEMARF.

(Edwin Henry Lemare was born at Ventnor, Isle of Wight, September 9, 1865. In 1878 he was elected to the Goss Scholarship at the Royal Academy of Music. Later he became a Fellow of the same institution and also of the Royal College of Organists. He was organist at several important churches, notably Holy Trinity, Sloan Street and St. Mar-saret's, Westminster, London. His fame, however, is as a solo player and as a giver of recitals. His interpretation of orchestral works upon the organ has been described by some of the greatest of or-sonists as "inimitable." In the so-called Tegitimate" style he is incomparable. Grove's Dictionary makes the following statement: "Since the death of W. T. Best Leave consideration Best, Lemare has been generally considered the most brilliant of contemporary organists." Lemare has toured the United States with pronounced success. From 1902 to 1904 he was organist of the Carnegie Music Hall of Pittsburg at the highsalary ever paid in such a position. Mr. Lemare is commencing another tour of America this month, and we earnestly advise our readers to endeavor to hear this distinguished virtuoso, who represents the pinnacle of the art of organ playing

in the land of great organs.) The honor conferred on me by contrib-English Organist of the Past and Presen involves a task difficult and somewas delicate. Difficult because I have to comtask difficult and somewhat press into a limited space the names of very many famous organists whose talents and works would entitle them to a more extended record. Delicate because it might seem invidious to select a certain number as being more distinguished than their fellows. Therefore, at the outset, my apology to those whose names are not mentioned is that this article of necessity is not exhaustive, but indicative of famous

examples. Although we could go further back in the history of time for the names of famous organists, let it be sufficient to commence with the name of Samuel Schastian Wesley (1810-1876), that pioneer of modern organ playing who suggested to "Father Willis," as he was affectionatchy called, the radiating and concave pedal-board. Perhaps the most famous of Wesley's accomplishments in organ playing was his wonderful gift of exten portizing. In this particular, one good story at least is worth telling. When he was giving organ recitals at the noted ex-hibition of "51," a friend called one morning to see him during his rehearsal. The janitor, more zealous perhaps than prudent, told the visitor that on no zecount could the doctor be disturbed, as he was practicing his extemporary fugue for his evening recital."

A decade later appears the name of Edward John Hopkins (1818-1901) known to his brethen as "Teddy" Hopkins." (Temple line, "Greater the historic Temple kins," organist of the historic Temple Church, London, from 1843-1898, and author of a standard book on the organ, which he wrote in collaboration with Rimbault.

From the Temple Church, walking down Fleet Street, gossing Dr. Johnson's dear old haunt, "Ye Cheshire Cheese," we Onne to St Bride's Church, where for

many years my master and friend, Dr. Edmand H. Turpin, was organist. Dr. Turpin (1835-1907) was one of the leading lights of the present Royal College of Organists, and in addition to being a recitalist of great prominence, was practially the pioneer of the modern orchestral school of prean playing.

SIR GEORGE MARTIN. Near St. Bride's is the classic St. Paul's Cathedral, which is associated with many prominent names, amongst which those of Sir John Goss (1800-1890) and Sir John Stainer (1840-1901) are ever received

(1816-1893) will ever be remembered as an organist and composer of church music, Sir Walter Parratt (born 1841) has, since 1882, held the proud position of organist to the Chapel, and now carries the title of "Master of the King's Music." As an exponent of the works of the great Johann Sebastian Bach (1685-1750)—"The Fathe of Organ Music"—he has hardly an equal "Sir Walter" possesses a wonderful memory, and many feats are attributed to him. as the playing of one of the grea fugues from memory, in another key, and dictating at the same time the moves in a same of chess. In mentioning these three ost distinguished ecclesiastical appoint ments in England we are reminded of many eminent organists at the various cathedrals throughout the kingdom whose names my limitation of space prevents me mentioning

SCME ENGLISH CONCERT ORGANISTS Connected with, but in a sense apart on, the list of esthedral and church orgamists proper, are the names of many who have devoted their talents more to recital and concert work. Of these, surely premier place must be given to the late

EDWIN H. LEMARE

The most distinguished Bring English organus

with reperation. The works of Sir John W. T. Best (1826-1897), who for many Stainer are of too wide-world an interest to require further eulogy. His success Sir George Martin (born 1844), is not less distinguished. To his lot fell the honor of directing the great musical service held on the west steps of the Cathedral on June 22, 1897, to commorate the sixtieth year of the late en Victoria's reign, on which occasion Dr. George Martin received his From St. Paul's Cathedral one's thoughts

naturally turn to London's historical mial master of music, Sir Frederick ridge (born 1844), whose personality gringe (south torry, waste personality and quaint humor endear him to a host of friends. This distinguished position has also associated him with three, at memorable functions, viz., the neral of Queen Victoria and the co-Closely connected with Westminster Abbey as marking many epochs of English history is the Chapel of St George's.

Windsor, where the late Sir George Elvey

years presided at the famous old Walling organ at St. George's Hall. Livernool, one of the finest concert halls in the world Best was a great organist and a great man, of strong personality and of quaint humor mixed with flashes of sarcasm, in which he revoled. To me personally, whom he henored with his friendship, his very name recalls much kindly encouragement and help which he gave me in my early professional days. It is with no little oride I record my first meeting with him.

When about 18 years old I was present at one of his recitals. When it was over, full of the assurance of worth. I made to approach him, and asked if it would not be possible for me just to try the organ for a few minutes. He replied, "No, I'm airsid not. You see the engineer has some now, and the steam is turned of ing at the key-board." He then left me. to my surprise and delight returned shortly, saying that he had stopped the ngineer from leaving the hall and that he would allow me to try the organ for

1+η minutes. He then said, "Good-bye, I must go now, as I have an engagement suppose I must have got completely lost in the wonderful beauties of the organ, and when eventually I "returned to the world," I found that I had far exceeded my time allowance, for I had been playing for over an hour! I hantily left the organ bench to apoligize to the engineer detaining him, when whom should I dis cover sitting alone in one of the front seats of the hall but W. T. Best himself! Naturally I felt embarrassed and trice somehow to explain to him my thought-lessness. His reply, "Well, I hope you have enjoyed the recital; good-bye, we may meet again some day," left me won dering as to what he really meant Later on, before he resigned his posi

tion, he wrote me one of his character-istic notes, beginning, "My dear Le Horse," and ending with, "you had better begin to practice up your pedal scales and double shakes, for I shall be resigning my position in a few weeks." Best's play-ing on the organ was, like Charles Halle's on the pianoforte, always absolutely cor-roct, and his technique was perfect; but perhaps he lacked "soul" in his interpretations. He prided himself not a little or his own mechanical correctness.

a recital in the Albert Hall, Sheffield when informed that the hall was packed from "floor to criling," and that the audi ence was waiting to hear him he reolied "Oh, I suppose they have come to for that twong note?" As he was for that tovowg note?" As he was about to go to the organ he observed a large d mirror on the top of the convole (used sometimes to enable the player to see the conductor), but refused to begin his recital until someone had removed "that shaving glass," as he called it! Mr. Best, as is well known, was suc-ceeded by Dr. A. L. Peace, undoubtedly

the most representative of our present day organists. Dr. Peace is a man of charming personality and great talent, and like his predecessor, possesses an inex-haustible sense of humor. It was under his direction that the Liverpool organ was rebuilt, and, amongst other things, the compass was extended up to C and the ower five notes were taken our stop originally going down to the G below the bottom C. The choir organ, how-ever, is as yet "unenclosed," and the swell shutters are still worked by the old unwieldy lever pedal. Dr. Peace has set a standard of organ playing of which England might well be proud, and he is admired and beloved, not only in his own stronghold of Liverpool, but by all the best musicians throughout the land.

Before going farther north let us visit the city of Bristol, to pay our respect to another great man—George Ristley (born 1845)-who may well be called the Music" in the west of England. Mr Riseley communeed his recitals in the old Colston Hall, Bristol, in 1869, and he is still the proud custodian of the gigantic instrument (originally built by Henry Willis and recently rebuilt and greatly en-larged by Norman and Beard), which has lately been generously presented to the Riscley's greatest triumph has been as a choir trainer and director of oratorios. His Bristol Choral Society has a membership of 6to; but our greatest treat of all will be to listen to his Orpheus Glee Society, at present consisting of nearly a hundred "nicked" male voices. If one wants to hear the representation of prince in music, we have only to listen to a few pianissimo chords from this wonderful body of voices. Nothing, in the writer's experience, can compare in beauty and refinement to the results which George Riseley has been able to obtain with his hundred men in Bristol.

(Owing to unusual limitations of sono Mr. Lemare's exceptionally fine article will be continued next month.) envone



THE TEACHERS' ROUND TABLE.

Conducted by N. J. COREY



As Editor of the Round Table, I wish to extend hearty New Year's Greetines to all readers of the Department, and also best wishes for the continuance of a successful season's work. I also wish to gratefully arknowledge the many words of appreciation that I have received from month to month, and take this organism to return the compliment. These words are participly the best evidence of the success of the Round Table, and indicate an appreciation of the helpful information that has been obtained from the column I should have been glad to have printed these words in the Department, but unless I am granted the use of the entire magazine some month it will be impossing to find the space. It is for the same reason that readers sometimes find their letters somewhat condensed; not because the matter contained in them is not both interesting and valuable, but Space is a hard master, and it is desired to give all an equally fair representation.

Furthermore, some may at times wonder why there is

delay in answering letters. This is because, like the

strawberry crop, the letters have their own particular season, the cause of which is, of course, obvious to

Hence letters have to take their turn as quickly as possible. It may be of interest to Round Table readers to know that no less a person than the world-renowned planist, William H. Sherwood, has expressed his appreciation of the Department. He told me two years ago that he always read it. I asked why, when he know that it was not intended for teachers of his wide knowledge and exterience, but those who were so situated that they could not obtain immediate access to such information as they desired. He said that many of the questions presented perplexing problems, and that some of them were decidedly puzzlers, and that he

always liked to look and see how they were answered. Many other distinguished men have expressed to me their belief in the good that was being accomplished by the Department In response to a request in the November issue, for expressions of opinion from teachers for the benefit of their fellow workers, the following have been received in regard to teaching both the

TREBLE AND BASS

staves from the beginning. ere from the beginning.

"I noticed in the November of this Errore
that a teacher was puzzird as to whether to took
that a teacher was puzzird as to whether to took
the state of the state of the state of the
teacher must cultivate at love must belter access to
beginning the treble cité font, but have bud nals-side
access also to beginning with told cités with older
projet. Small children usually get the hous node
mitted with the treble, and vice veras, Mr taken at

"The grarrii coinion among teachers recent to be that it is best too teach the treble roter action to be that it is best too teach the treble roter action as negative to the best instruction backs after the treble about. Bording my cipit years of experience as teacher I have found the prevent of experience as a teacher I have found the prevent of the most after a treble and the treble form the prevent of the prevent that the work is the prevent to the prevent the prevent that the work is the prevent that the prevent is the work is the prevent to the prevent the prevent that the prevent

A HELPFUL EXPERIENCE LETTER.

"May I add to what has already been published in THE ETUBE columns in regard to teaching beginners both staves at once? I have found it the most excellent plan. Occasionally I find it impossible with a very young pupil, hut I look upon this as the exception that proves the rule. In the first lesson I teach, by means of a story, the evolution of the grand staff of eleven lines, and develop the elef sign. I then erase the C line, which is left to the child's imagination, explaining that in actual practice we use just a little piece of this line when it is needed to write middle C arneced to fill the staff with letters, first the spaces and then the lines. Certain groupings of notes are then taught, the keyboard is explained by a little story, and with the filled staff on the blackboard close at hand the child is ready for the first lesson in Mathews Grade L. I drill on the whole grand staff, several times each lesson, during all the time that the pupil is workeach serson, during an one unse that the pupil is work-ing at the treble elef exercises. Then when the bass clef is reached (page 12, Mathews) there is no difficulty.

no trying to do two things at once. I am corvinced that the foregoing is the better way, and when I see adults who perhaps play the violin well and who would like to study the piano (except that it involves reading from two clefs) I wish that they had had this first lesson in theory which is so important

"Along with Grade I, and the various silent exercises. I begin at once to drill on the stees and halfsteps (diatonic and chromatic), and later the double sharps and flats, telling the story of Bach to create ingive the formation of the tetrachord, and still later we build major scales out of the tetrachords. I do not give the minor scales until much later, because I like to build them in the various forms, and the child most not be confused with too many things. During all this time the pupil has had many preparatory scale evercises, giving much attention to the thumb to make it supple, as well as the position of the little finger. If thumbs and little fingers are correctly used, the other fingers rapidly fall into line. After the major scales are thoroughly understood (I do not mean practiced in various forms, but built and analyzed-tonic, dominant. sub-dominant and leading tone are sufficient at first) ounils are taught chord spelling, and after that theory and harmony are given as each pupil is able to master them. Wherever I can, I illustrate a point with a story, which helps to fix the idea in the child's mind foregoing sounds like a large undertaking, but it is surprising how much even a small child will grasp is surprising now much even a small child will grasp and retain in a short time, and theory interests chil-dren if approached from the child's point of view. Some of my pupils, ten and twelve years old, can analyze the key circle much better and more clearly than some music teachers that I have met.

Suggestion is one of the strongest factors in music teaching, and I find that the nervous, irritable, inatteacher makes the excited 'guess work' pupil, while the opposite produces opposite results.
"In a recent number of The Erros were 'Some
Musical Don'ts' I clipped these, mounted them on a Musical Don'ts - I copped these, mounted them on a strip of cardboard, and suspended them on the piano rack directly in front of pupils. I did not mention them, but let them 'soak in' of their own accord, and it was not long before the various pupils had discovered their own special faults among the 'Don'ta,' and seemed to try to overcome them. Don't be late

at your lesson has certainly made an impression upon those who were late three times out of four "I also find that a system of credits, a certain must ber of which entitles the pupil to a picture of one of the great composers, stimulates interest. The 'Mozar His Sister' picture is the prime favorite with

"MIJOLE WEST"

SEVERAL QUESTIONS

small people.

1. Should be clinging legate be taught pupils in the first lessens in finite action?
2. About how much time should be spent on the control of the control of

 The clinging legato is not generally taught to elementary pupils until they have acquired some facility in the use of their fingers in the so-called olain legato lain legato.
2. There can be no fixed rule, as everything de-

2. There can be no account to the transfer of the pends on the teacher's experience and resulting ment Phrasing should be taught from the very be-3. Phrasing snould be seen that the little phrases encountered in elementary pieces can be delivered

4. Chopin's Waltzes should not be attempted before the fourth grade, and even in the simplest of fore the tourist general musicianship is necessary for their proper interpretation.

for their project many be cautiously introduced late 5. The pedal may be cautiously introduced late in the first grade, except in the case of very small ehildren. They will have to wait a little later

RAGGED ATTACK.

RAGGED ATTACK.

I have a bright young regal, who has studied some time with ascenter twelver, and has no adjust the factor of th

The case would be simple were it not that you say you can not make her see the difference her tween simultaneo's and non-simultaneous striking of the hands. In cases of this kind the term of the hands. Write the following for her and cause her to practice until she perceives the effect:



Then reverse the example until she understands the following:



Finally write and play the two notes together and teach her ear to discriminate carefully between all three effects. Then write the same effect as when made by the two hands, first with the left hand made by the two manus, first with the left Boar-chord anticipating the right; then with the reverse chord anticipating the right; then with the reveta-and then together. After practicing exercises that embody this idea, then if she still has difficulty. emoody this idea, then if she will have discovered and cause her to practice all faulty passages with the right hand anticipating the left in a very marked manner. This effect seems so very unnatural that it usually results in completing a cure for the diffi-REED ORGAN.

I have a yassi who is mearing the end of Lun don's "feed Organ and the feed of Lun what to give bet next. The does not expect to have a plane, is the seem of your notation of organ of organ you was Landon's seem of the read organ of Reed Organ Playing?"

Henceforward you will need to teach her through the medium of pieces. The third and fourth books of Landon's "School" will help you much. Many of the Sonatina movements can be used very nicely on the organ, but will need to be judiciously selected "Classic and Modern Organ Gems" will also furnish you many excellent selections. Send to your publisher for a selection of reed organ music in sh form, letting him know about what grade of difficulty you desire. Then from this make a list of upopices as you think you will like, and that will prove useful in all similar cases.

CHORDS FOR BEGINNERS. CHORDS FOR BEGINNERS.

(a) In the hand movement in the hand because in the hand movement in the first because it is not because in the hand because it is not because the hand in the hand

(a) As the hand and forearm movements are us producing two different effects it will be added to teach born able to teach both, even to beginners. It will be all as be necessary to teach chord work to beginners several weeks after keyboard work to beginners to chords first encounter the several work is begun. As the chords first encountered are most likely to be deliberate workountered are most likely to be deliberate workountered from the most likely to be touch should be first introduced. The hand touch should be used as most introduced. The hand touch should be used as soon as you come upon a proin which chord reiteration is used, unless, perchange the repetition should be very slow. (b) Yes, when it is desired to produce heavy, por crons effects, slow with

(c) Yes, when it is desired to produce heav, be derous effects, slow or single octaves with chords in the bass, for example, contrasting the whole in the whole i chords in the bass, for example, contrasting the treble. In such cases the whole may be used the treble. In such cases the whole the treble to may be used, the impact coming from the should be used. may be used, the impact coming from the ship is a sages in which a melody needs to be heavily our sized in the mids. sages in which a melody needs to be heavily sized in the midst of a passage in which the ciated characteristics. eisted chords are in themselves loud and brilliant

MELONY, both vocal and instrumental, is for the rating up of men's hearts, and the sweetened affections toward God."—Richard Hooker. Every genuine work of art has as much cased of

being as the carth and the sun. The gayet chief beauty has a root in the constitution of DEPARTMENT FOR SINGERS Edited for January by the Renowaed English Veice Teacher MR. WILLIAM SHAKESPEARE

A SCHOOL OF SINGING. BY WILLIAM SHAKESPEARS.



WILLIAM SHAKESPEARE.

WHISH STARKSTARE.

WHISH SHOPPED WITH THE STARKSTARE.

WHISH SHOPPED WITH THE STARKSTARE WITH THE STARKSTA his art In the olden time the pupil lived and studied under the eye of his master, and of refusele feat beaks on the co-of refusele feat beaks on the co-takes our has had many distinction takes our has had many distinction to the most practices.

THE possession of what is known "taste" is the instinctive power to select only those things that are heautiful. genius is one who, having conceived an idea of the beautiful, never rests until he has acquired the power of expressing this idea in the most natural way. Such an one overcomes all difficulties one by one, hus forming unconsciously the technique his art. By initiating others in the mysteries connected with the accomplish ment of this technique he causes them to make progress in the art step by step, and thus forms what is known as a "school." Hence, the order of things is (1) a sense of beauty; (2) one possessing this conquers the difficulties and unravels the mystery of its expression in the simplest Form; (3) he shows others certain exercises and the reasonings which led him to

adopt them as his technique. In his garden at Athena, Academus was in the habit of discussing with Xenophon and other Greek philosophers the most profound subjects. Therefore a place of school where the sacred lamp of knowledge was supposed to be kept burning is now termed an "academy."

A "school" of painting, of compa or of violin or planeforte playing implied an institution where the highest and purest of principles were maintained. Some great master was the souncer or the bend of such a school. Michael Angelo, Ra-phael, in Painting; Palestrina, Bach, Handel, Mozart, in Music; Tartini, Co-relli, Joachim, in violin playing; Mendelesohn Schumann, Liszt, and others. in pianoforte playing; Porpora, Paciarotti. Crescentini and Rossini, Gareia, and Francesco Lamperti of Milan. in singing-the aim of all these masters was to train the pupil by incessant practice to acquire litheness and skill in the use of his muscles, and to sur-mount the difficulties which lie be-tween conception and execution, thus leading him to the highest attainments

After millions of attempts and failures the painter gained wonderful dexterity in the painter gained wongerful oexterily in depicting beauty of form and purity of color. The musician, after prolonged study in counterpoint and form, in melody and barmony, produced the grandest compositions by the simplest means. The vio-linist and planist by years of practice mined a command over purity of tone gamed a communic over purity of tone and gradation of force, so as to touch the and gradation of 10-rec, 20 as to toutous use beart of his hearer, and to stir the emo-tions without any disturbance of the *Cossuelo, by George Sand, in order to resental picture, and without any sign of see, through the genius of this deliberation technical effort or showiness. The artist through his art or skill must conceal the difficulties but never fail to touch the

A school of singing, like that of painting, composition, etc., was under the guidance of a master who had conquered

studied under the eye of his master, and in the case of painters and sculptors fre-quently assisted him in the execution of his works, and finally became masters themselves. Nothing but the purest and noblest ideas were inculcated, for art was not regarded solely as a business, but was loved and cultivated for its own sake. Masters vied with each other in the production of their best, and as long as they could make a living, they cared not whether their work was a popular sac-By their high aims they educated their contemporaries to expect nothing short of the best, and thus the attempts of the immature were severely criticised. of the immature were severely enticised. One reads of the public of a past age being moved to enthusiasm by masters who themselves made no pretence as to who themselves made no precesse in to their attainments—who were dissatisfied with their work unless they gained year by year a greater power of expressing their concestions of grandeur, of purity and simplicity. They accomplished more

Unfortunately it was not the fashion in olden time to publish handbooks on art as it is nowadays. The secrets were well as it is nowed when the master printed a book it was generally supposed that the book it was generally supposed that the student possessed already a knowledge of the essential and important foundations

with less means.

A VIOLINIST'S AID TO VOCALISTS. late! Your destiny will be as the flash-Tartin's advice on bow practice shows of a meteor—like that of the prima-early how sarticular he was in insisting doman, your friend." clearly how particular he was in insisting annly equally to the breathing and toneproduction of a singer. He says: manner of holding, balancing and press-

ing the bow lightly and steadily upon the strings, in such a manner that it seems to breathe the first note it gives, which must proceed from the friction of the string. and not from percussion, as by a blox given with a hammer upon it. This dea pends on laying the bow lightly upon the strings at the first contact, and on gently pressing it afterwards, which, if done gradually, can scarce have too much force given to it, because, if the tone is begun with delicacy, there is little danger of afterwards rendering it either coarse or harsh. Of this first contact, and delicate manner of beginning a tone, you should make appared a perfect master in every situation and part of the how; as well the middle as at the extreme ends; in the ue and in the down bow. Exercise yourelf also in a swell upon an open string, observing that you begin pianissimo and increase the tone by slow degrees to This study should be made equally with the up and down bow, in which you should spend one hour each day at different times, having constantly in mind that this practice is, of all others the most difficult and the most important in good violin playing. When you are a past master of this part of a cond performance, a swell will be very easy to you, beginning with a most minute softness, increasing the tone to its loudest

degree and diminishing it to the same point of softness with which you began, and all this in one stroke of the how, "Every degree of pressure upon the string which the expression of a note or passage may require will, by this means, be at your command, and you will be able to execute with your bow whatever you

writer, how the greatest master of singing, Porpora, mas in constant comma tion with his pupils. He gave them daily lessons, and when the tenor Anzoletto did not follow his instructions he sent

him away.

DODDODA'S DEDDOOD Anzoletto then studied for five years

under another master. Again presenting himself to Porpora, he received a severe reproof for abandoning the highest principles of his art: "You are in a false direction; you sing had'v, and love had music. You know

nothing, and have studied nothing thoroughly. All you have is the facility which practice imports. You assume a passion thich you do not feel; you warble and shake like those pretty, coquettish young damsels whom one pardons for simper ing where they know not how to sing You know not how to phrase your music you pronounce hadly; you have a vulear accent, a false and common style. Do not be discouraged, however, with these defects. You have wherewithal to neither labor nor instruction can impart You have that which neither had advice nor bad example can take away. have the sacred fire-you have genius! Alas! it is a fire which will shine upon thing grand, a genius that will remain forever barren; for I have seen it in your ves, ave. I have felt it in your breast, You have not the worship of art; you have not faith in the great musters, nor love glory, and glory for yourself alone You might—you could—but no! it is too

DODDODA'S METHOD

Porpora was an irascible old gentleman. but a great judge of character. In the end his estimation of the character of Anzoletto was found to be conte correct. It was Porpora who kept another pupil Cafarelli: for five years studying a sheet

The chief character in this enchanting usical novel is, of course, "Consucto We read of her patient studies which eventually, through Porpora's rigorous instruction, and also through her own genius and appreciation of the master, became a great singer. She never ceased to return to Porpora after each season, other students and could very well be adopted by the students of the present

day.

Porpora's pupils sang his music, for he was a distinguished composer, but so diff cult are the passages that no singer of the present day could perform them I insert here a portion of an aria from one of his comm

Allogro. (Sires)

It must not be supposed, however, that these bravura passages were solely to show off the skill of the singer. Although they tested the student severely. the object was to gain such a control over the voice that the lovely effects of sustained notes, the perfect purity of the tone, the unerring tune and command over crescende and diminuendo were attherefore, that the sostenuto or sustaining of long expressive notes in the works of the latter must have been at the com-

mand of such singers. At this time, the art of swelling out a note from the softest to the loudest degree was a sign of greatness. out the compositions of Handel and Bach we find these lovely effects.

THE MAXIMS OF THE MASTERS.

Let us now quote a few maxims that we have been fortunate enough to find printed by the old masters.

Daniele Frederici published in 1619 a method of singing. He says: one who wishes to learn and practice music must, above all things, have taste and love for it, must take care that he modulates and masters his voice well and skilfully, and that he understands how to ose his breath properly. Those who shout and shrick until they are red as a turkey-cock, with the mouth as wide open as if they would thrust a haystack into it, let all the breath out and are compelled to take a fresh breath for every lew notes-these are useless as regards music. One should use the voice brightly

and sing cheerfully."
Pietro Tosi (1650-1730) savs: "The art of bringing out the voice consists in cently, in extreme softness, then gradually increasing to the extreme degree of strength, and afterwards, with the same skill, allowing it to go back from loud to

soft The torture which a singer undergoes who wishes to sing the high notes and cannot is just as disagreeable to the thearer as to him who sings. Let the master be careful that the pupil while singing stands with dignity, so that he may give pleasure to his hearers by a

"When a beginner has long practiced pure intonation, sustained notes, trills, phrases and well-expressed recitative, and has made himself perfectly master of them, when he considers that the master cannot be always beside him, and yet he has not learned all the perfect execution which the highest art of singing demands. then, I say, he will begin to see that he should have diligence in the art in which the best singer in the world must ever be his own pupil and his own master. Study alone is not sufficient; one must know and with whom one should learn,

"If all those who give lessons in the rudiments of singing were able to show their pupils how to join their head notes with their natural voice, soprano voices would not be so rare as they are in these

THE DOCTRINES OF HILLER

Johannes Adam Hiller in 1774 published "How to teach refined singing." He says: "A beautiful voice is such a noble gift of nature that it shows ingratitude if its possessor does not seek to make use of it in the highest art.

"The following rule cannot be suffirecommended: In learning to sing we must force nothing from nate but only gradually, and with thoughtful and persevering diligence, obtain every-thing we can from her. By this means a faulty intonation may be made pure. The compass of the voice can be in-creased, not all at once, in one day, but gradually. We should sing at first only in a small compass of the voice, in which m a small compass of the voice, in which we can produce the notes with ease, clear and pure, even if it should be only eight or ten notes. We should add, week by or ten notes. We should add, week by week, or, better still, month by mouth, one note in the higher and one in the lower part of the voice, and we may be or fen meet, or, better still, month by month, agreement of the crosses for the trace and the meet, or better still, month by month, agreement of the control of the contro

Porpora's pupils distinguished them- eighteen or twenty notes under our conselves in Handel's oratorios. It is clear, trol, and that is almost more than one

"There are two branches of his art that the singer most so entirely master that they become a second nature to him. He must (1) imperceptibly and rapidly fill the lungs with breath, and (2) be able to let it out again sparingly and with the full force of the voice. This demands special study, which the singer can do best with a long sustained sound on one note, at the same time making a crescendo, or singing in this manner a

prolonged scale of notes. "'Well-spoken is half sung' is a motto which should be inscribed on the four walls of every school of singing.

Good singing requires that each note should ioin the other so perfectly and delicately that not the slightest pause be tween them is noticeable, and all should appear to be one single, long-sustained breath. He who knows not how to join, knows not how to sing.

"The essence of the so-called Portamento, or the joining of the notes, consists in there being no gap or pause in passing from one note to another, and no unpleasant slipping or dragging through smaller intervals. A beginner should sing an exercise at

first with only two slow notes, next with three, then with four. Then he mus guard against any break in the joined sounds, in order that they may last; but they must be held with a slight increase in loudness. The Italians call this conevenue le note: that is, ending the note Each succeeding note must follow so lightly and firmly that one is sure not scoop, not to have a break, nor any false intermediate sounds, and this not only on one syllable or one yourl, but on several, not only in scale passages, but in wider intervals upwards and down-

"Young singers, both men and women, esnecially those having chest voice, cannot be warned too strongly against the dangerous snare of wishing to force the extreme high notes of the registers, because thereby they may easily ruin their voice One must disregard the fact that everyone who can sing high notes is admired. excite astonishment is not such a noble aim as to touch the heart and to

give pleasure. "It is advisable that a singer who has to perform on aria which lies very much in the higher notes should practice this in a key a tone or even a third lower, in order that his voice may not be over-exerted in the higher registers, nor become fatigued.

"Example does almost more than in-struction, for it excites emulation, increasing the desire of learning, and leads the beginner by a short cut to the point at which he would arrive only slowly by means of a dull lesson."

Caccini says: "I maintain that the first and most important foundation is starting the voice in every register. should be faultless, neither too high nor too low—the intension should be cor-

Johannes Micksch, born 1765, wrote "The breath of a singer may be com-pared with the bow of the violinist. Until the singer has learnt how to use his breath so that he, as the violinist with his bow, can swell from the softest plane to the loudest forte, and again dimi and divide the sound into a thousand parts, pressing and letting it die away, he cannot say that he is a master of the breath. As in violin playing, it is the guidance of the bow which products a good tone, so in singing, it is the manof the breath which produces

so quietly that one may produce with the least breath or stream of air a sound that gradually swells to the loudest note and again dies away.

The breath must be so directed that in evolvation it does not quite fill the mouth but cently fans the upper teeth The following is an exercise for the breath: Breathe against a name of class. At first, before the breath acquires the proper thinness, the air will rush out and produce a dimness on the glass the size of an ordinary plate, but gradually this will become as small as the palm of the hand; then try to sing a note, so that the same may be faint, but gradually get

louder and louder. "In order to produce a clear Ah one should show at least six of the poper

"Tone is the stuff or material of all music. It has as much variety as the human countenance. "The singer must work up his tone, as

a baker does his dough, so as to give the needful character or feeling to every sen-Tone production depends chiefly upon the form of the mouth and lips and the position of the tongue. If the mouth is

not properly opened, and if the lips cover the teeth too much, the sound remains in the mouth. If the head is thrust too far forwards and upwards, or if the lower part of the mouth is rigidly drawn down, not only does the tone suffer, but the flexibility of the voice is lost, breause the free movement of the larynx is dis-

"I maintain that the joining of the registers can only be attained through the repose of the mouth, tongue and throat whilst singing. The slightest movement of these three organs disturbs the imperceptible joining of the registers, The tongue presents the greatest diffi coaltre

It is not permissible that when practicing singing the student should produce single note or more with a louder attack than the other notes.

"In legate singing no outrush of the breath must be heard when joining the notes. All must be joined smoothly; the vowel Eh helps to produce this," I have in my best known work laid great stress on the truth of the saying great stress on the trum of the saying of Pacchiarotti, "He who knows how to breathe and how to pronounce knows how to sing," and the statement of Crescentini, that the art of singing is "loose-ness about the neck and the voice above the breath."

AS OTHERS SEE US.

It might be interesting to imagine what one of the old singers would find to sing one of the one summers mount into the sting if he visited at the present day the scenes of former triumphs. In modern comnositions what scope would there be for his former effects? He would delight in his former enects? The would delight in the works of Handel, Bach and Mozart, the works or Demoer, posts and process, and he would revel in the more modern composers. Rossini, Bellini, Donizetti and composers. Rossin, mening Domizetti and Verdi. These composers knew how to being into play all the resources of their singers. They gave them time to breathe and collect themselves between the control of the present of the control the phrases by introducing a bar or two the orchestra alone, in a way quite different from some later composers who give little or no opportunity for the

singer to breame.

Take as examples the incomparable recitatives, the loveliest airs, the slow sustained notes fostering "measa di voce." sustained notes rostering messa di voce," or swelling notes, the invocation and triumphant phrases. For recitative, Hantriumphant parases. For recutative, Man-del's Deeper and Deeper Still, for sugdel's Deeper una Harr Augelt and Com-

Handel's airs commence with a phrase for the voice unnecompanied, O Sleep (Semele), Pather of Henrem (Judga Maccohem), O Liberty (Judga Macco-bane); note the phrasing of Handel when he interrupts the musical phrase on a single word, as in the air, Where'er You Walk (Semele),

Modern music has generally a separate syllable for every note-only forte ing is required by reason of the elaborate and powerful accompaniments. The subject of this paper might lead to other discussions including such inquiries

(1) Do any Schools still exist which maintain these high principles? (2) What are the Schools of the present day doing?

(3) In our concerts and theatres do we enjoy sounds of beauty which the soul, or are generally astounded and pained by notes unnaturally forced and equently harsh and tremulous

SELF-CONFIDENCE. BY LOUIS ARTHUR RUSSELL

THE timid singer is never truly suc

cessful. While modesty is as becoming to a singer as to any other man or woman, diffidence on the platform destroys The singer's requirements are similar

to those of the orator; she must have something to say, she must know how to say it, and she must sing her song with perfect assurance and with every evi dence of complete faith in herself and in the sentiment of her song; she must de clare the sentiment of love with the ardor of a true lover; she must really weep it her song be sad; she must portray passion as if the emotion were her own there must be left no thought on the part of her audience, that she is dissembling the sentiment of the song must be deliv ered with absolute assurance, and this cannot be done timidly, or as if the singel feels, as do too many American singers (especially women), that to be realistic in interpretation is "silly," or likely to be looked upon as revealing a personal sentimentality, or the like.

On the other hand, the strutting, bump tious singer is a most distressing object The singer who comes before an aud ence apparently determined to prove that she is an artist, or who affixes any peop liar air or manner likely to impress the audience as self-conceit or the like, at dispels the true artistic condition, establishes a wrong relationship between the platform and the auditory, and brings about conditions not such as the trut artist hopes will prevail.

Rather than to try to impress and ences with one's greatness as an artist let our singers first of all stand as men or women, doing a same thing in a sant manner. Singers who forget that the are human beings in their abnormal de far below their best possibilities. well is a manly (or womanly) thing, and the artist who first establishes herself fore an audience as a woman will find such a status no impediment in the way her declaring her artistic qualities Peculiarities of dress or behavior are a

true marks of art. What we need in the art world is men and women of common sense, who can and will sing sensibly, and while consider and will sing sensibly, and while confidently, yet modestly (as befits ladies and ladies and gentlemen), express a delication sentiment or a deep emotion, humor of pathos in such a way as will make of the art a rational human thing instead of an artificial form or personal display

SOLOS FOR CHURCH USE.

BY F. W. WODELL,

INSTEAD of listing titles of selections for hurch use, or catalogues of publishers, t is thought best at this time to present for consideration the names of a number of American composers whose writings in the line of solos for church use are, for one reason or another, distinctly worth

It is quite understood that the list is by oo means exhaustive. It is also quite possible that certain names may by some be deemed not worthy. Be this as it may, it is confidently believed that if the enquiring teacher or vocalist will ask to be shown selections from the sacred compositions for solo voices of the writers named, he is likely to find something which will be worthy, and suited to his

aceds. The list follows: N. H. Allen C. F. Manney H. C. Macdougall W. H. Neidlinger R. S. Ambrose Paul Ambrose H. A. Norris Dudley Buck Horatio Parker Fred, F. Bullard I. H. Rogers Homes Bartlett Rathbun C. Bartlett C. P. Scott P. A. Schnecker W. Berwald W. Bischoff H. R. Shelley W. R. Spence ward Brooms W Chadwick P. N. Shepperd Campion C. G. Spross W. Coomba A. Whiting Arthur Roote R. H. Woodman A Goibal John A. West B. Huhn W. Wodell B. Hawley A. Wooler. F. F. Harker

For the most part, these writers have shown gond taste in the selection of texts, and this is a point of no small In their work, the singer importance. In their work, the singers is not asked to deliver a senseless or badly constructed "jingle." Singers who know their business will always seek selections having texts of real morth both as in partie content and mportance. worth both as to pretic content and

With possibly one or two exceptions, songs by the writers named are always tuneful."

It is not meant that their songs are of what is known as the "popular" type. Certainly the melodies of these comosers differ much in degree of distinctoons differ much in degree of distal-tion, but none of them is likely to be commonplace or "trashy." They usu-ally give them a vocal or "singable" character, with well-worked up climax-points. There is not likely to be awkward conflicts between verbal and musi-cal accents. There is usually an intel-igent recognition of the powers and imitations of the voice as a musical estrument

There is, of course, a great variation in the strength of the writers on the list, as regards invention and musical workmanship. Some of them are masters, as regards handling an interesting and effective harmonic scheme; one has more contrapuntal strength and facility than another. It is believed, however, that in the so-called accompaniments of the songs, no one of them but has written with taste and judgment, so as to make the instrumental part of the composition of such a character as to add interest and effective-ness thereto. None of them has de-seemed to the old-fashioned "guitar" accompaniment.

The singer, instrumentalist, or speaker should bear in mind that the eye as well as the ear of the audience demands respect, and that to please both should be his aim, as it is surely the measure of his success. W. C. MUSIC AND POPULAR EDUCATION.

BY B. A. CLIPPINGER MUSICAL interest has not reached its

nighest possible level anywhere in Amer-Even in the centers of learning it is not taken very seriously. Show me an educational institution in the country (outside of the conservatories) where music is thought enough of to compel students to take it in order to graduate. There is not one. A few make it elective, but none require it. That broad-minded educators have thus far failed to grasp the real significance of music as an educational force is incomprehensible. The popular idea that the gift of music is confined to a comparatively few people is absurd. Indeed, if talent be defined as a love for a particular thing, then the

talent for music is much more widely distributed than any other, for at least ninety-nine per cent, of all men and women love music. But, says the pessimist, so few of the people who study music ever make anything out of it. The same might be said of those who study mathematics and philosophy. But the difference in the way these branches are studied seems always to be overlooked. The youth who starts in to get a literary education recites every day and keeps it up for years. The music student takes lessons one or two halfhours per week for a year or two and nours per week for a year or two 2nd thinks he has given it a fair trial. But, in spite of this, the fact remains that music strikes its roots deeper into human nature than any purely in-

tellectual branch of education. Its appeal is instant and universal. That the educational world should still consider it unworthy of a place alongside of mathematics and philosophy is astounding.

The music profession has yet much to do in gaining for music that recognition which by nature belongs to it. nition which by nature belongs to it.
Most teachers are so busy making a
living that they give little time and
thought to the improvement of music

in general. It would be a most excellent thing if musical theory and musical appreciation should be in the curriculum of every educational institution in the country. The principal reason for having it there is the beneficial effect it would have on the minds of the students. Much might be said on this point. Another reason is that in this way music would soon find its rightful place in our social and educational

development.

But, says the "professor," "Such a
thing is impossible. You will never
be able to carry out such a plan,"

am not so sure. I console myself
with a few facts. Because a condition has obtained for centuries is no reason it should continue. A lie is no nearer the truth for having been believed by a large number of people, or for a long period of time. It re-

or for a lie. Any movement only mains a lie. Any movement only needs the weight of public opinion to make it a success. Public opinion changes, and sometimes very suddenly.

But in the meantime a more thor-But in the intenuine a more thor-ough preparation on the part of the teacher is one of the best ways of obviating the condition mentioned in the beginning. To gain for music that obviating the beginning. To gain for music that the beginning. To gain for music that place in popular education which would place its study practically universal would also be a means of solving the make problem.

A great deal more is expected, now, of the vocal teacher, in a given time, than was expected in the days of our predecessors.—Win, Courtney.

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THE INFLUENCE OF FAMOUS ENGLISH COMPOSERS UPON CHURCH MUSIC.

BY A MARKLEY RICHARDSON, MUS. DOC. (pxon.)

(Dr. Richardson is anomationally one of the greatest firms authorities man. Church Hubin. H. Harborn et Southerd, England, in 188, and was resides in this country. His books on Chair Training and Church Mann. Augus a Cury wide miss.—Enerce's Norm.]

THE trend of religious thought in the Middle Ages and the conflict of opinions upon doctrine and discipline which culminated during the sixteenth century in the great upheaval known as the Reformation had a far-reaching effect upon the art of music, an effect probably little dreamed of by the noble men and women, the saints and martyrs who gave their lives and shed their blood for truths they held dearer than life itself.

Before the Reformation there was no each thing as a distinctive school of English Church music; it was born with the Reformation, an infant at first of small individuality, a child that, by steady growth and development, has changed to the full statured man of to-day. As the medieval Church was one in

regard to doctrine and discipline, so it was one in respect of its music. The ces of western Christendom were all modeled on the same plan and all rendered in the same language, consequently music that was suitable for use in any particular place was equally suitable for all others; and so it happened that Enghish music was sung on the continent of Europe and continental music was sung in English churches, causing an inter change of art views and methods which kept an even growth in all directions. Suddenly, with the issue in 1549 of the first Prayer Book of Edward VI, all was The English services were to be rendered in English, the form of the services was altered, parts that formerly constituted the principal musical features were relegated to the background, others that had hitherto been held of small account were brought into prominence. The music formerly used was now un-suitable. Either it had to be freely adapted to altered conditions or else new must be composed. Western Christendom was henceforth divided into three sections. The Roman Church continued as before with the Mass as the principal service and its words as the material unon which musicians lavished their wealth of art work. The Protestants of northern Europe went to the other ex-treme. They abolished the old liturgical services and confined their musical efforts at first to the singing of metrical hymne with the result that the great School German Chorales arose, and later their

great musicians, overstepping the narrow limits of this simple art form, turned

their attention to the development of the

Oratorio and sacred Cantata as typified by the works of Bach and Handel. The Church of England held the via media, the middle course, both in doctrine and arnetice. The liturgical service was re-

tained, but in a modified form. Mass no longer held the first place in public worship; as a complete musical service it was for centuries entirely dropped, and instead, the services of Matins and Evensong, not new services, but compiled from old sources, were brought into prominence, and made the chief features of public worship, Upon their rendering henceforth the energies of English composers had to be expended, and the result of their work represents the English School of Church Music, the school of which that of the American Church is, and will be still more in the future, the natural and log-

The material of the English school consists of metrical hymms, psalms, chants, settings of the Canticles, anthoms, and other details, all of which, taken toart work gether, form a collection of art work which is purely and distinctively national, probably to a greater degree than has ever been the case in any other department of art.

ical outcome

To consider the influence of all our famous composers upon this school as fully as the interest and merit of the subject suggests would far exceed the mits of this short article, possibly even of the whole of the present number of THE ETUDE. A cursory glance at a few of the giants and their environment is all that is now possible.

WART V ENGLISH CHURCH MUSIC.

In the sixteenth century the two names that stand out prominently amid a multitude of strong men are those of Marbeck and Tallis. The former was the first who set the English service to music, and so important was the retention of music in the services held to be that immediately the new service book was issued Marbeck, at the request of Archbishop Cranmer, set to work to give it a musi cal rendering, and within a few months published his famous, "The Booke of Common Praier Noted." This was intended for general use in the churches, and consisted of the English words set to unison music in the ancient modes after the same manner as the old Latin books. It is a question of dispute among scholars as to how much of the music of this book was actually composed by Marbeck and how much merely adapted from older sources. Without here discussing points which will never be determined with certainty, it is sufficient to say that the book represents the starting point of English Church music properly so-called te teaches us many lessons—the lesson of continuity, the lesson of progress, the lesson of perseverance, the lesson of de-

THE ENGLISH PALESTRINA.

The work done by Marbeek was car-ried a step further by Tallis, the man who represented in England the school of the Italian Palestrina. Like Marbeck, Tallis set the whole of the English serv-

of his complete service which is in reg-(and these are scarcely ever rendered as the composer intended); the rest of the service, of which these form only a small part, is practically forgotten. It is to be hoped that modern enlightened thought and enterprise will soon remedy this

neglect.
Tallis wrote in what is known as the choral style-the style of which Palestrina was the perfect culminating pends upon delicate vocal balance, purity of voice, and artistic perception. Its true manner of rendering has for long past been lost, or rather, forgotten. Attempts are being made to revive it to-day, much to the advantage of church music. It is difficult to render properly. It requires concentration, perseverance, and great efficiency; hence its neglect in a super-Without underestimating value of the great achievements of a loter time, it is difficult to get away from the conviction that it constitutes the perfect type of what church music should bemusic etherealized, music rendered simply by the human voice divine without any external aid, music powerful to bring home the message of the Divine voice to

Following Talks the last and greatest Following Jame ture less and greatest mame of the same musical lineage is that of Orlando Gibbons. With him culminated, with him died, the glory of the school which we have been considering. In the seventeenth century a catas-trophe befell the English Church, another unheaval which was to affect the growth of church music; this was the great Rebellion. With the overthrow of the monarchy followed the overthrow of church worship and the destruction of its music. In a few years came the Restoration, but too late to take up the threads and continue the course of church music as before. This was in some ways a catamity; but it had its bright side. The old choral style was worked out. It was erhaps impossible in the nature of bings that another Tallis should arise; perhaps impossible his school had reached its zenith and had ended in full maturity of strength. With Charles II came in a new era for church music. The somewhat frivolous and vitiated taste of the monarch had not the power to corrupt the genius of the musicians of his day. What they wrote for his pleasure was written in a new, for his pleasure was wanted the names but still in a noble, style, and the names of Humphry, Blow, Wise, and, greatest mphry, Blow, Wise, and, greatest Purcell, stand for a departure in all, Purcell, Sumu to a neparture in surch music of which Englishmen are church music of wants Lagranmen are forever proud. The distinguishing marks of the new music were the frequency of of the new music were the frequency of solo parts and of instrumental interludes, soo parts with the purely choral effects of the old style, and these were carried to a high degree of perfection by the numerous writers of the day

A DORMANT CENTURY

The eighteenth century is considered to stand for a period of stagnation in

stand for a period of suggestion in church music No striking developments can be claimed by it: no preëminent artistic achievements can be attributed to Its merits have been overshadowed by the glories of the virile beginnings in by the government, the new departures in the the sectorism tax now becomes in the seventeenth centuries, and by the reseventorms tensions and extensions of the nineteenth. Still during this period there lived many remarkable men and much good work was done A period much good work was done A period that included such names as Boyce, Greene, Travers and Crotch Cannot be Greene, travers and trough trained be justly called barren. During this time

strengthening of what they found already With the nineteenth century dawned a new era, remarkable for rapid development, restless change and high achieve-

The man of greatest importance at the beginning of this century was undoubt-edly Thomas Attwood (1765-1838) the pupil of Mozart. The influence of his great master is everywhere perceptible in Attwood's music, which combines the dignity of the old Cathedral style with a freshness and spontaneity clearly foreshadowing the later nineteenth century developments.

developments.
Following Attwood should be men-tioned John Goss (1800-1830), organist of St. Paul's Cathedral, whose music, tuneful, melodious and sometimes in-spired, forms so important a part of every church music library.

WESLEY'S POSITION. But to Samuel Sebastian Wesley (1810-

1876) must be assigned the highest pinnacle of fame in the nineteenth century, Wesley was one of the greatest geniuses, not only of this period, but of all time, the worthy successor of Tallis, Gibbons Purcell. Everywhere in Wesley's music is apparent the fire divine. It is always eloquent with true originality, exquisite workmanship and deep feeling. Considering the great power of Wesley's work and its far-reaching influence, it is remarkable how small comparatively is its bulk, and, of what there is available how few of his compositions are actually well known. To the generality of must cians there are only some half dozen works that are really familiar. The service in E, the anthems, "The Wilderness," Blessed Be the God," "Ascribe Unto the "Thou Wilt Keep Him," Me Thoroughly," and a few others, with the organ music, are about all that are generally known. And yet, how much does this list mean to the church musician of to-day? He feels that these works possess the gift of immortality; that whatever else may come or go, they can never be spared; that without them church music of to-day would be not merely the poorer, but that it would be verily a different thing. Wesley's influence over church music was not confined to composition; he was indefatigable in writing and speaking in favor of reforms in the management of the musical establishments of cathedrals. He felt deeply what were the defects of the present sy tern and what changes were urgently required, and he was fearless in making his opinions known. Unhappily, not much advance has as yet been made in the direction tions he indicated, but his influence still lives, and will perhaps yet bear the fruit he so greatly desired to see. It is of itterest to remember that Wesley, pioned and reformer as he was, was yet one of the last to advocate the retention of the old G compass in organs and of tuning with unequal temperament.

The period dominated by Schastian Westey includes many famous names which can here merely be mentioned. Macfarren (1813 1822) Macfarren (1813-1887), a chaste and elegant writer; Henry Smart (1813-1879), a chaste and teneful to teneful, bold and emphatically English George Elvey (1816-1863); E. J. Hop kins (1818-1901), influential in spresses knowledge of organs and organ building and farmers and famous for the Temple services H Monk (1823-1880), the leading spirit in the common and the common the commo The control for uniter cov.

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therance of the highest type of cathedral music, a learned contrapuntist, and a Garnett (1834-1896) was a composer of Garrett (1839-1895) was a composer of anthems and services in a style distin-guished by rare delicacy and finish; Barnby (1838-1895), a musician of great versatility, his influence upon choral music was probably his strongest merit; his compositions have enjoyed considerable nonularity, but it may be doubted whether their particular character entitles them to more than an ephemeral influence; Arthur S. Sullivan (1842-1900) can hardly be termed a church musician with his world-wide reputation as a writer of light accular music, yet he commeno life or a church organist, and his sacred compositions possess a beauty and unerring directness of expression which enerring directness of expression which en-title them to an important place in the library of the church amsician. Some of his anthems, such as "I Will Mention," "Who Is Like Unto Thee," "Sing O Heavens," are models in their own way.

STAINER AND STANFORD

In the latter half of the nineteenth

century two names stand out with special prominence as guiding in strikingly diff ferent manners the destinies of music, viz., Stainer and Stanford. Stainer may be described as the perfect type of the English cathedral organist. During his reign at St. Paul's Cathedral the ic there was raised to a pitch of music there was raised to a pach of dignity and efficiency probably never be-fore equaled. Stainer excelled in all the many qualities which should characterize the church musician. He was a man of wide culture and general knowledge, an attractive and genial personality, and before all things of deep religious convictions; as an organ player he was unsurpassed, as a choir trainer, acidom equaled. In his untiring striving after perfection there was no detail of service music that did not come under his scrutiny. His compositions everywhere possess the ring of true sincerity of expession and vocal effectiveness are preeminently emotional, and in this ect they represent an extreme from which a reaction is now being felt. water a reaction is now being reit. Between the general countries of the eightof the end of the nineteenth there is seen to be a middle course; a course which may be compared with the style of the may be compared with the style of the sixteenth century, true and genuine expression and yet reserved and re-strained. The composer most surely identified with this reserve is Stanford Deeply thesed as he is with the coloring

ecclesiastical tonality, and trong in the hold direct aimplicity of English folksong, his music displays a ringuist reactions, the music cospinys a dignity, truthfulness and contrapuntal inargany, trustrussess and contrapants in-terest which entitles it to be regarded as the model for the present day. tion to his own compositions Stanford's work in showing the correct rendering of the music of Marbeck, as distinguished from the mistaken notions so widely spread is of great importance, spread is of great importance.

Space prevents the discussion of the work of Parry, the eminent composer and writer: of Martin, the worthy successor of Stainer; of Bridge, the strong and of Stainer; of Bridge, the Strong and kindly knight who rules at Westminster Abbey: of Harford Lloyd, the elegant Abbey; of chartorn along the elegant composer and senorar at Eton College. Walter Parratt, Knight, Master of the King's Music, Professor of Music in the University of Oxford, wields an influence

University of Oxford, where an influence over church music to-day of a character all its own. Not as a composer, for Sir Walter has composed almost nothing; waster has composed asmost nothing; not as a writer, for we know of no books bearing his signature; but as a teacher of the orean the organist of St. George's Chapel, Windsor, he holds sway. George's Chapet, Windsor, he holds sway. In this capacity the deht owed by the In this capacity me can owed by the terest in the work if i

is unprecedented and incalculable. Sir Walter's striking personality and force, his perfect taste and finished style have exercised a fascinating influence over his quoite and toft an indefible impression pupus and test an indentile impression upon them. Poorer indord, would English Church music he to-day without the influence of Parratt through his pupils. Of the vounger generation, actively working and rapidly advancing the names, are too many even to men-tion. Percy Buck, Walford Davies, G. F. Huntley, Charles, Wood, T. T. Noble represent a host of others who are all

morths of consideration A nearline influence has been reconstruct upon organ playing by E. H. Lemare, who for many wears conducted the music at St, Margaret's, Westminster. So great a reputation has come to Mr. Lemare's organ playing that his remarkable powers as a choir trainer have been somewhat as a coor trainer have been somewhat overshadowed-powers which, unfortu-nately for the Church, he has now for

so long ceased to exercise. What will be the future of English Church music, what will be the result of the influence of present-day musicians, it is impossible to foretell; but the tendency to-day is all in the direction of increased activity and carnestness. The motto of our teachers and workers and writers may be taken to be "Prove all things: hold fast that which is road."

PREPARE FESTIVAL SERVICES IN SEASON.

BY DR. HORACE ELWOOD. Many organists do not realize how much the congressions count mon

special musical services celebrating the church festivals. There are certain seasons of the year when music seems especially appropriate. Thanksgiving, Christmas, New Year's Day, Good Friday and Easter all have a special im-portance in the minds of the churchgoers. There is something which music supplies to the church festival which can never come from the pulpit, The great difficulty with services of this kind is that organists as a rule are not farsighted enough to prepare their programs far enough in advance. What the busiest time of the year when the choir singers have numerous other oc cupations the organist calls for special Christmas rehearsals. The singers are Christmas rehearsals. The singers are expected to give up an extra evening to make up for the choirmaster's negli-gence. What is to prevent the choirmaster commencing his preparations for his Christmas service in October or November, The whole Christmas pro gram will be bettered if the choir has had the right amount of time to acquire the proper proficiency. There will be no hasty, dissatisfying and belated re-hearsals. The choir will come to the

loft on the morning of Christmas Sunday filled with confidence and ready to aing in a way which will win the admiration of the congregation. What has been said about Christmas also applies to other special services.

is often entirely neglected because th is often entirely neglected because the organist forgets about it entirely until the week before Thanksgiving. Then it suddenly comes to him that there should be some special music. Then he takes out Barnby's "O Lord, How Manifold" which he has sung for at least dozen year's and lets it go at that There is a splendid assortment of har vest music and the congregation and the choir will take a much greater interest in the work if fresh and interest

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Magazine Club Bargains on page 2

Department for Violinists

Edited by ROBERT BRAINE

THE VIOLIN ART IN ENGLAND. Great Britain has never yet produced a violinist of real genius, nor a violin maker or writer of violin music who could be considered as standing in the front rank. In all three of these activities she has, however, produced artists who achieved a respectable eminence, and there are many incidents in her musical history of great interest to the

The Roman "fidicula," from which the violin was gradually developed, was introduced into Britain by the Romans on their conquest of that country. As the various forms of viols were invented they became popular in England, but she was slower in adopting the

modern violin than Italy and Germany. The violin, when finally introduced, gradually won its way with the people and became popular. Shakespeare speaks of the wonderful power of a violinist in being able with catgut and horsehair to "hale the souls out of men's bodies," with the magic of his art. We are also informed that Queen Elizabeth fend of playing on the viols and the violin, although the violin does not seem to have been considered a lady's instrument in those early times.

Although the gentry and nobility seem to have taken pleasure in "play-ing on the viols" and listening to the "fiddling" of such players as there were at that time, they seem to have held a professional violinist, or "fiddler" as they called him, in great contempt. The word "fiddler" was a word of contempt and reproach in the 17th century. The estimation in which the violin art was beld about that period may be which was passed in England in 1658; And be it further enacted by the

authority aforesaid, that if any person ons, commonly called or minstrels, shall at any time after the said first day of July, be taken fiddling. or making music in any inn, alchouse, or tavern, or shall be proffering them selves, or desiring, or entreating any person or persons to hear them play shall be adjudged rogues, vagabonds and sturdy beggars."

Truly a propitions atmosphere for the development of the noble art of

DUBLICAN INPLHENCES The history of the world is full of

instances of where great political changes have had a corresponding effect on art. The rise to power of the Paritans in England produced such an effect. The Puritans considered all music, except their own harsh chants, as a device of the evil one, and con sidered the violin in particular as the direct invention of Satan himself. They considered playing on the violin as a The musician of to-day can only read with amused surprise of in churches, as we'll as viols violins and musical instruments of all descrip-

create a powerful prejudice against the violin in the minds of hundreds of thousands of people in the British Isles, and consequently the development of violin playing was retarded in When the Puritans great degree. came to America they brought this prejudice with them, thus injuring the development of the art in this country, as well as England, during the first half of our existence. Even to-day it is not uncommon to find people in Great Britain as well as the United tates who have the old Puritanical hatred of the violin. The most reverent iolin solo played in a church is con sidered sacrilege, and they frown on violin music of all kinds, and even look askance at any one carrying a violin

Notwithstanding the low repute among which violinists were held in early times, England produced a few violinists, dating from the year 1650, whose names have been considered worthy of preservation in English musical history. David Mell, a clockmaker as well as violinist, was noted in the seventeenth century; John Banister, a violinist, the leader of the band of Charles II, is said to have been the first to introduce the practice of "shifting" in England; Matthew Dubourg, a pupil of Gem-inami, and his pupil, John Clegg, were accounted brilliant virtuosi for the times in which they lived. J. Abraham isher had successful concert tours on the Continent, and seems to have been Thomas Lina player of much talent. ley studied under Nardini at Florence. and through his teacher became bosom friend of Mozart; George A. P. Bridgetower had the unique honor of having played the Kreutzer Sonata, by Beetboven, with the composer himself, the first time it was ever played in

Henry Blagrove, a pupil of Spohr, vas one of the most eminent of modern violinists in England as was J. T. Carrodus. Alfred and Henry Holmes also achieved great eminence through their solo violin playing, and their compositions of the violin. Henry Holmes was chief Professor of the Violin at The Royal College of Music in London for some years.

The great interest which is taken at the present time in violin playing in Great Britain, and the largely increased number of students who are studying the instrument seriously with a view to a public career, will undoubtedly hasten the time when England will be able to claim violinists of the highest

VIOLIN MAKING IN ENGLAND. England cannot lay claim to a Stradivarius, nor a Stainer, nor even a Vuil-laume or Lupot, but she has produced

a number of violin makers whose violins are still sought after by violinists and are included in catalogs of fine

old art violins As soon as the fame of the Cremonn written by the well-known English oberativities appear to England. occasional rather Irish) composers. Charles Violin makers went to the litera Stanford Habert Parry and others.

Continent to study the art, and violin makers from Italy, Germany, and France settled in England, where they made violins and incidentally instructed the English makers in the profession.

Richard Duke was probably the greatest of English makers. He flourished in the latter part of the eightcenth century and his violins still commend good prices. He was largely imitated and there are many spurious "Dukes" on the market. Benj. Banks, 1727-1795, was one of the greatest makers of not only violins, but violas and 'cellos as well. His varnish is usually of a lustrous red color, branded his name under the shoulder nut. John Betts, a pupil of Duke, achieved a high reputation. Norman Barak made excellent violins, and is said to have been the first maker of 'cellos in England. George Crask, a violin maker of Manchester, possessed enormous industry. It is said that he made over 3,000 imitations of Stradivarius, Guarnerius and Amati violins in his lifetime. Wm. Voller, born in 1860, is famous for his reproductions of the old famous for ms to productions of the old Cremona masters. Wm, E, Hill was a noted English maker, and founded the well-known house of William E. Hill

another well-known English maker, was one of the best-known violin dealers in Europe. Other English makers whose is well known to violinists and collectors, and who occupy honorable positions in the history of violin making are: Nathaniel Cross, Mark Deerlove, Robert Duncan, Samuel Gilkes, Joseph Hill, Matthew Hardie, Henry Thomas Jaye, John, Thomas and Al-exander Kennedy, Perry and Wilkin-son, George Frederick Lott, John Frederick Lott, John Marshall, John Morrison, Thomas Powell, Jacob Ray-man and Peter Walmsley.

& Sons. John Hart, a pupil of Gilkes.

ENGLISH BOW MAKERS.

There have been a number of very There nave been a number of very accessful English bow makers, whose work is in demand, and is known work is in consider, John Dodd, 1752. violinists everywhere. John Dodd, 1752. 1839. worked at Kew, and was considered the English Tourte. Dodd was admirable artist. He had unusual skill in choosing his wood, and his bows in choosing in word, and ins bows have remarkable classicity and fine spring and balance. About the only defeet in them is that they are mostly too feet in them is that they are mostly too short in length. The Tubbs family, of whom William Tubbs was the founder, are well-known bow makers, who are are well-known now makers, who are universally known in the world of vio.

ENGLISH COMPOSITIONS FOR THE

English composers as a rule have contributed little for the violin which has taken its place in the standard and has taken to provide for the instrument. accepted repeated in the motivament. The work of English composers has mostly been in other directions ander Camobell MacKenzie, a Wellnder Campbell and Market and Wellknown occurs stones, also for many years has been at the head of the Royal Academy of Musse in London wrote a concerto for the violin, with orchestra. He also wrote, expressly for the Sarasate a "Pibroch" great violin solo, with orchestra, which was played for the first Sarasate at the Leeds Musical Fesby Sarasate at the Leeos Musical Fes-tival. The composition was very suctival. The composition was very suc-cessful, and was frequently played by Sarasate, both in England and throughof the world.

Sonatas, chamber music for strings, Sonatas, champer music for strings, violin concertos, etc., have also been written by the well-known English (or Lish) composers, Charle, tri

LONDON AS A VIOLIN MART. The city of London occupies a usique position in the violin world as being the greatest mart for the sale and exchange of violins. There is no place in the world where a fine old violin can be bought to so good an advantage as in London. Not only is there a considerable number of private establishments, like Hill's and Hart's, where an imment stock of violins, made by the greatest Italian, German, French and other makers can be found, but regular and frequent auction sales of string instruments an held at the auction houses of Puttick & Simpson, the Messrs. Glendinning and others, where the expert buyer can find many opportunities of bidding for vio lins of great value for greatly reduced prices over what he would have to 745

a regular dealer. In the life of Stradivarius it is stated that the great Italian maker once sent consignment of violins to London for sale. The price demanded was four Eag lish guineas for each violin (about in American money). Even at this north nal price the violins would not sell, since their wonderful powers were little known in England at that time. The violist were returned unsold. At the present det such a consignment of "Strads" could be easily sold in London at from \$5,000 to \$10,000 cach

As soon as the great merit of Cremon instruments began to be known the conmercial spirit of the English was around and the English began to collect Crement for their sake as curious works of set apart from their value as musical instru ments. Large numbers of violins reper senting the best work of the Italian French and German makers were brought to England, and from that day interest has steadily grown in Great Britain until at the present day a greater number of fine instruments can be found in Londor than in any city in the world.

The fact that such an immense number of old violins has passed through its hands of London dealers either for or exchange or repair has made them markably expert in judging whether violin is genuine or not. They have ex amined so many violins that the work each master is recognized by them at glance, just as the signature of one of the customers is recognized by a banker. violing are sent to London experts from all over the world to get their opinion of to whether the wiolin is genuine or not to learn who was its probable maker

to what school of violin making it The leading London dealers have excellent reputation for honesty, and a purchaser of a violin from one of the can rely on their word, just as the chaser of a diamond necklace can rely the word of an establishment like fany's in our own country.

The London auction sales of strips struments are famous all over the Many dealers visit these sales to di their stocks, and many collections violing are sent to London to be these sales. The old Latin prove Cavent Emptor Let the Buyer Beure obtains obtains at these sales, and the base bidding at his own risk. The firm of tioneers do not guarantee the soul the burnt of the burnt of the burnt of the instruments in the buyer has no recourse if the inment proves spurious. The experi pick up many rare hargains. The expensions and a rare hargains. violins and bows at these auctions one-fourth bows at these auctions

one-fourth of what a regular dealer s The history of English violin collection

would form an interesting chapter violinist were it well written

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well-known English collectors was the novelist Charles Reade, who at one time in his life took a supreme delight in collecting fine specimens of Stradivarius. Guarnerius, etc. Reade has written in most interesting style of Cremona violins and had many interesting theories on the secrets of their excellence. One of his

essays on the probable secret of Cremona varnish is of especial interest. There are not a few collections of old violins in England valued at over \$100,000.

INTERPRET IN VIOLIN PLAYING

The interest in violin playing in England is at present very great. There is never a day but what London has many great violinists in her borders, either as ber of concerts at which violin music of the best character is played is very great, and the number of students devoted to the art seems to be constantly increasing. One of the leading causes of the in-crease in interest in violin playing in Great Britain within the past twenty years is the foundation of an institution called the London College of Violinists.

This is not, as its name would seem to indicate, a school to which pupils come to learn violin playing, but is an institution for conducting examinations throughout the United Kingdom, which are open to any violinist who wishes to take them The examinations are conducted by a hoard of eleven well-known violini certain designated cities, semi-annually. It successful in passing the examination one of the following degrees is awarded the applicant: Fellow, Licentiate, Associate, Graduate, and three Junior grades. Special prizes, consisting of gold, silver, and bronze medals, cash prizes, etc., are also offered to applicants who pass with special

Violin students all over Great Britain are constantly studying in expectation of taking these examinations, and it is onite apparent that interest in violin playing must be wonderfully increased by the system. The College of Violinists was founded in 1890. Some such institution is worthy of being founded in the United States, and in any other country interested in the development of the violin art.

ANSWERS TO CORRESPONDENT.

M. F .- David Techler was a violin maker of considerable note at Rome (1680-1740). He was a German, who it was believed studied in Cremona for some time, and learned many of the se-crets of the Cremona makers. His vioerets of the Cremons makers. His vio-lins possess a fine sympathetic tone, and his varnish is either a brilliant orange or dark red. His 'cellos are also of high rank. The price of his violins at the present day is variable. The catalog of a leading American dealer offers Techa gracing American ocher offers rech-ler's at from \$200 to \$600, according to preservation and quality. There have been instances of where these violins have sold both above and below these

H. C-You could not do better than take up the Thirty Six Etudes of Kayser, followed by the Special Exercises of Mazas. Then you might begin

M. B .- All violin students have difficulty at first in learning to play in tune in the positions. If you have a really good car you ought to be able to master the higher positions, if you practice faithfully. As you already have something of a foundation in violin playing, you ought to be able to improve greatly with hard work, even although on are now twenty. It would be impossible to gain any definite idea of your talent without a personal interview. Why do you not go to a good violinist in a large city near-est to your home and ask his advice? A. L. C. I-You can wash the hair of the bow with soap and water with an

old tooth brush, or other brush, taking care to get all the soap off when completed. 2-A good how maker can sometimes take the "warp" out of a crooked bow. 3-Lack of space prevents going into a full description of the process of rehairing bows. You can find a full description a little work entitled "The V and How to Master It, by a Professional together with a yest additional ount of information of similar nature. Unless you are a violin maker, and expeet to re-hair bows as a business, you will make a mistake if you try to occas-sionally re-bair your own. To re-bair a bow really well calls for much medianical skill and great experience. The hairs should be of equal tension and arranged in straight lines, and it is quite difficult to get the hair the exact length from tip to frog. So particular are some foreice artists who visit this country, that they go to the expense and delay of sending their bows to Europe to be re-haired. athough there are instrument makers in this country fully competent to do rebairing perfectly.

T. G. H .- Try some of the Singelee Fantasias for violin and piano for your pupil. The themes are mostly from grand operas and they are effectively arranged and very good for concert use for students. The Fantasias from Faust, Lucia and Rigoletto are not difficult for student who has had a fair amount position work, and are among the

most effective of the series. H I. B .- The name inscribed in our violin, "Ancianme le Jeune," neans Anciaume, Junior, the name of French violin maker. While the maker is obscure, yet there are hun-dreds of makers of no special note in European countries who have made occasional excellent instruments. I have seen violins by practically un-known makers which are surprisingly good as regards tone-so good in fact

that they are often sold for compara-tively high prices. Many such violins are supplied with spurious labels and BAS-RELIEFS

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THE CHILDREN'S PAGE

THE CHILDHOOD OF SOME FAMOUS ENGLISH MUSICIANS.

BY FRANCIS LINCOLN

Many of the famous English musicious commenced their work under auspices which were in a sense ideal, for they were given the severe discipline and musical training which is afforded to boys who sing in the choirs of the State Church of England,—the Episcopal Church. This was also a disadvantage considered from another viewsoint, for the English composers have felt the influcuce of the churchly style so much that they have been limited in their appeal to great world of music.

Some musicians, however, were not brought up in boy choirs. Among them was Dr. Arne, who was educated at the great English public school, Eton. His father wanted to make him a lawyer, but Arne was so very fond of music that he concealed a spinet in his bedroom and muffled the strings with a handkerchief, so that he might practice in the night without being caught stealing his "musical In order to get into the opera at small expense he borrowed a servant's livery and took his seat in the servants' gallery. Later his enthusiasm ted him to accept the position as leader of a little band in the home of a wealthy smateur. One night his father visited the house and found his son in what was then the somewhat ignominious position of a fiddler. The father flew into a rage, but all to no avail, for Arne was determined to practice as he pleased. The father relented, and Arne became one of the most famous of English musicians

SIR STERNDALE BENNETT

William Sterndale Bennett (born April 13, 1816) was one of the illustrious English choir boys. His father was an organist and a composer of songs, His early education was carefully conducted by his grandfather, who was also very musical. At the age of eight he entered the Choir of King's College Chapel, Cambridge University, but his talent was so unmistalcably musical that his wise guardians removed him to the Royal College of Music in London when he was only ten years old. When twelve he played a concerto by Dussek at a concert played a concert by resident at a concert given at the Academy, and two years later he played the somewhat difficult role of Chernbino in Mozart's "The Mar-riage of Figuro". In his eighteenth year performed one of his own concertos at an Academy concert, and this was so successful that the institution undertook the expense of publishing the youthful work at its own cost When age twenty his compositions had made such an impression that the well-known firm of piano manufacturers, Broadwood & he fell under the influence of Mendels-ohn and commenced to produce works which brought hav immortal fame

STR TOSEPH BARNBY

Joseph Barnby (born at York, August 12, 1878), whose famous work, "Sweet and Low," is sung everywhere, was the son of an organist and entered the choir of the minister when he was seven. At twelve he was an organist and choirmaster himself. His work in this capacity was said to be very wonderful for a boy. His choir sang with precision and the discipline was quite as good as though he were a man of forty. He was sixteen years old when he en-tered the Royal Academy of Music, where he displayed still more promising musical ability. One of the great dis-appointments of his early life was that was defeated by Sir Arthur Sullivan in the competition for the first Mendels-sohn Scholershin. This would have ensohn Scholarship. This would have en-titled him to residence in Germany, and would doubtless have done much to have broadened his early churchly training.

SIR EDWARD ELGAR.

Sir Edward Elgar (born at Broadheath, June 2, 1857) is the son of W. H. Elgar, who was organist of St. George's Roman Catholic Church at Worcester for thirty-seven years. His father was also a good violinist and founded a successful music-selling business. The father taught his son both violin and organ and they took part in many important local musical events. Before he was fifteen Sir Edward often acted as his father's assistant at the organ. The father, however, was a very busy man and looked upon his son's talent as "or-The son was thus neglected to a certain extent, and was obliged to seek out his own means to a successful cultured woman and that he had acces to unlimited books and music induced him to do much original investigation. and in a measure accounts for his later success. He of all the English comosers is the least bound down by tra-

SIR ARTHUR SEYMOUR SULLIVAN Sullivan (born May 13, 1842, in Lon-

don) was of frish descent. His father was a bandmaster and a teacher of the clarinet. When at the age of twelve he entered the Chapel Royal, and sang in While in this famous choir he con menced to comnose, and one of his compositions. "O Israel." was pub-lished by Novello in 1855. In 1856 the famous Mendelssohn Scholarship came nate enough to win the first scholar-ship. At the Royal Academy he studied under Goss and Bennett. When sixteen he left for Leipzig, where he came under the instruction of Plaidy, Haupt

SIR ALEXANDER CAMPBELL MACKENZIE

The childhood and youth of Sir Alex-The boy, who was to become one of the

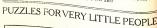
foremost British composers, and who is now at the head of the Royal Academy of Music, was born in Edinburgh, August 22, 1847. His father, grandfather and great-grandfather had all been professional musicians. His carty education was received in Scotland, but at the age of ten he was sent to Germany, where he soon became one of the violinist in the Sonderhau first violinist in the Semiermassen Ducal Orchestra. There he played the works of Liszt. Wagner and Berlioz. together with those of the older mas ters, daily. Thus he enjoyed a kind of training quite different from that given to other British boys. When fifteen he returned to London and won the King's Scholarship at the Royal Academy, where he studied under the direction of the great violinist, Sainton,

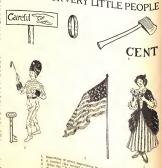
SIR WALTER PARRATT. One of the most precocious children ver known was Sir Walter Parrage (born February 10, 1841, at Hudders-field, Yorkshire). His musical ability was observed at so early an age that is may easily be said that he was a musician from his babyhood. His father was a prominent organist, and when the boy was seven years old it was not extraordinary for him to take the organ in his father's absence. At the age of ten he played the whole of the fortyeight preludes and fugues of Bach from end to end from memory, without notice. No more remarkable feat has ever been performed by a child. He was fortunate in knowing the head of an organ factory, who permitted him access at any time. Thus he continually saw organs under construction and got to know every little part of the instroment. At the age of eleven he took his first regular appointment as an organist at the Armitage Bridge Church, happily ever after

HENRY PURCELL.

Very little is known about the early life of Henry Purcell Even the date of his birth is uncertain, but it is sup posed to have taken place between 1638 nd 1639. His family, like that of J. S. Bach and F. Couperin, was a very musical one Lake so many of his fol lowers, he became a choir hog and entered the Chapel Royal under the instruction of Captain Cocke, who hore the office of Master of the Children. In his fourteenth year he is said to have written the famous Macbeth mu sic Thus it may be seen that the great English composer was already at work before the birth of Bach and Han-del, in 1685. In 1672 Pelham Humfrey became Master of the Children, Humfrey had been abroad and had come under the influence of the great French musician and composer, Lully, It is thus that Purcell received his fondness for dramatic music.

AN IRISH FABLE OF THE HARP. THE Irish people have a most interesting fable regarding the way in which the first harp was made. legend which tells this story is so old that the author is unknown. who found that she hated her husband determined to run away from him, This she did, and while upon her journey the came to a stretch of seacoast in Canas. The dead hody of a whale lad been washed upon the sands, and the wind blowing through the sinews hang ing upon the bones of the sea monster made a kind of golian harp. The womwas so tired that she fell asleep The husband followed her and hear the charming effect, of the magical He then devised a harp from the whale bones and the legend rum that the music he produced was so e fective that the busband and wife agree to make up their differences and they lived





QUESTIONS FOR CLUB MEM-BEDS TO ANSWED

BY MARY M. SCHMITZ

One advantage which the private teacher has over the conservatory teacher is the possibility of gathering his pupils into a "club." where musical study can be made of a more intimate character. "One stick will not make a fire," peither will a musical fire burn brightly unless fanned into a blaze by association with those engaged spon the same study. A music teacher must create an atmosphere of enthusiasm among her pupils, and though the conservatory pupil possesses the advantage of baying her pupils avail themselves of the many lectures and recitalby artists and pupils always to be had m a large institution, the private teacher can and should become the moving spirit in some form of "club" or social gathering at which musical information and development are com-

bined with entertainment. One of the best ways of entertaining club members is to bring about wholesome competition among them in such a way as to avoid causing jealousy. Much interest may be aroused in musical biography by taking advantage of a birthday, or some other anniversary of a noted musician, and making a list of questions bearing on his life and music. The questions should be submitted at a club meeting, and a prize awarded to the one who answers the most correctly. The writer's club of small children derived a great deal of information and interest in looking up Mendelssohn's biography when elebrated the hundreth anniver-ary of

the birth of Mendelssohn. The present year is the centennial of Schumann and also, according to most authorities of the present day, that of Chopin. Following we give a list of questions regarding Schumann. another list regarding Chopin, which may be of interest to our readers.

1. Where was Schmmann born?

2. What prevented him from becoming a great planist? What did he do for a living be-

»ules compose? 5. Name at least six of his piane 6. Name one of his choral works, or any opera he may have written.

7. Name at least six great musicians who were alive when Schumann was twenty years old 8 How old was Schumann when he

9. What was the cause of his death? to Who were "Florestan" and "Eusebius?

1. In what country was Chopin born? 2. In what city did he spend the greater part of his life? 3. Did he invent the "necturne," and if not, who did? 4. Of what nationality was Chopin?

 Of what nationality was Chopie
 What German composition abstreeted Chopin's first composition - Hats mitted to him with the phrase, e-Hats off, gentlemen, a genius of With what distinguished woman

novelist is Chopin's name closely iden-Name some of Chopin's friends who were also famous musicians

Name six of his compositions wally the cause of Chopin's death?

to, How old was Chopin when he died?

ANECDOTES OF ENGLISH MUSTCIANS Tue following anecdotes are given by

Frederick I Crowest, and although we cannot youch for their authenticity in every case, we have no reason to assume that they are not true. The wit of some of the English musicians has been most marked, and there are many instances of bright sayings attributed to them. Once Sir Arthur Sullivan was required to provide the dramatic music for a certain performance. Upon his arrival at the theatre he was informed that he was expected to write some music for a dancer whom he had never seen. He

protested to the manager, stating that he had never seen her style of dancing. "I'll fix that," said the manager, who had seen her performances "You see, it's this Tidle-iddie-um. Tidle-iddleum, rum-tirum-tirum, sixteen bars of that and then rum-tum-rum-tum. heavy you know, and so on" Sullivan is said to have set this to music and made

one of his most attractive dances. Sir George Smart once played in an rchestra conducted by the great Haydn Upon one occasion the drummer was absent and Haydu called for a volunteer Sir George was a venturesome hoy and offered his services, although he had had so experience except us a violinist Haydn soon saw his incompetency, and taking hold of the drumsticks, best a ration on Sir George's back, saying, "That is the way in which we handle the drumsticks in Germany

PURCELL AND QUEEN MARY.

Henry Purcell was once commanded to write some music for Queen Mary, but after hearing it, the Queen turned to the singer and said. "Now let us have the old song, Cold and Raw," This offended Our song, Love and word. Ams oftended Purcell, and be introduced the somewhar output tune in the next berthday ode he composed for the Queen. Queen Mary however, instead of being insulted, though that the tune was inserted as a compliment to her musical taste, and conferred several honors upon Purcell for what he had intended as insulting survasm

Dr Frederick Bridge was once asked to address the Musicians' Company of London This is an ascient and honor able body, founded during the reign of Edward IV (1472-73), but most of its members are anything but musical Pointing to the Prime Warden, Dr Pronting to the Frince Warden, Dr Bridge said: "I suppose you are the very head of musicians?" "Who houldn't Hi be," returned the jorial old centleman "Hi've been eight years on he course "But," said Dr Bridge, "you know nothing of music." Don't chough?" said the Warden "Tell me then," said the Doctor, "what are the then," said the dominant seventh resolutions of the dominant seventh shord?" "What!" exclaimed the master hord?" of the company, 'and give away the

Once Garrick induced Dr. Thomas Arne to write some music for one of his dramatic performances Arne made a res buished Garrick and, "After aff make is at best only pickle to my rough Arne, "you must remember that before Arne, you must remember that before I get done with it your beef will be well

Lord Beaconsheld once wrote to W T Best offering him a knighthood or a pen-ion of £500 a year. Best wrote to a "I have decided in favor of the friend I have occord in taking Parr's a fresh supply of masic ready for use falled Pills so that I may live long and as soon as needed. All orders filled

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prehensive means of keeping a record of the number of lessons taken by the ounil. dates of lessons, dates of payment, the average, etc., etc. The teacher retains the stub of the record in the book and the onnil keeps the card, which is request to each lesson. This system has been traced out and found simple, easily understood and practical

Standard Practice Slips.
This is a pad of 100 slips, sells for 15 cents, postpard. The teacher fills out the slip at the present lesson, indicating exactly what work the pupil is expected to practice before the next lesson. It is a detailed guide until the next lesson, when another slip is made out. This is not a We think that it and have endorsed it. We think that these practice allos will help the teacher and the sonil as much, if not more, than any other ready-made slip of the same

Rubber Stamp Useful for many purand Rod poses, we can supply a two-line rubber stamp containing the name and address, costing ink pad included in either case handy and safe way to sign orders for music and very useful in connection with the "Teacher's Desk Tablet," bill-heads, receipts, etc.

Of correct and proper Business Carda, size, large or script type, old English black or shaded; plain Roman, large or Prices, 50 cents for 35 cards, 100 cards for 50 cents, 250 cards for 85 cents, 500 cards for \$1.25, 1,000 cards for \$1.75, all postpaid.

Blank Bill (Large Size), size 9 x 6 Forms inches with soace names of teachers, parent. outil, number of tessons, music, special notice of rubber stamps to be used for filling in the teacher's name and address.) Price, 25 cents for package of 50.

This work has recently had such extended notice Dictionary. in our columns, and is, in fact, so well and favorably known that we consider it unnecessary to say here, beyond calling attention to the advertisement of the work on another gage, and to invite correspondence from those who wish to possess this vast treasury of information on all hers and students, as well as music clubs and carnest amateurs, are alike interested and appealed to. It is at once

pate a lively interest on the part of the

Imaginary Biographical Letters from Court Mentions

in this unique collecters by Mrs. A.
Crawford Cox and Alice Chapin. The writers have delved deeply into the hi-ographies of the masters and then they

have written letters as though the masters themselves had written them. This puts which children enjoy immensely. Imagine coming down to preakfast some morning and finding a letter from Wagner or from Chopin at your plate! Wouldn't you read it with more interest than a staid biography? The readers have caught just the right spirit, and this book should serve a most useful rurnose among the supils who require a stimulus to their imaginations The advance of publication price is 40

Letters from a Let us suppose that you are a student Musician to his Nephew. and that you are for-By E. M. Bowman, tunate enough genial. DOSSESS 3 kindly relative who has passed through all of the various stages of the struggle for musical success; and then let us suptrouble to observe all of your own edica-

tional work and suggest just what you needed most in order to get ahead a fely which are destined to become exceedingly popular and useful. Mr. Bowman started his career in a New England rural distriet. He had to fight his way from obscurity to fame. He has retained a distinet picture of his boyhood struggles. Now he writes to just such a boy as he was and tells him all those things which have cost him so much struggle to learn THE ETUDE has very fortunately retained the serial rights of this interesting series letters, and a certain number will be published in the magazine; but you will want to read the series as a whole. special advance price of the book will be

20 cents until published. Morceaux Classiques We have had for Violin and Piano, this successful By Henri Strausa, work for some

time, but as we are about to publish a new and aug-mented edition, we have decided to add it to the Presser Collection. The original volume contains arrangements of gems from Liszt, Schubert, Chopin, Henselt, A. La Bieff. To these we have added orig-inal compositions and arrangements from more difficult than might be played by any

violinist of good modern attainment. The special introductory price on this new work will be 25 cents postpaid if cash accompanies the order. If charged,

Sacred Vocal Duets. We take pleasure in announcing this new collection for which there has long been a demand It should prove the best collection of vocal duets of a for all the usual combinations of voices

During the current month the special

Our readers will be Interpretation and Mechanism Rifty Piano very much interested going is the Studies. Op. 175. By G. Eggeling. this were forset of inter-

mediate grade studies, which was an-nounced last month for the first time These studies are suitable to be assigned to students about to begin the fourth grade. They are thoroughly modern in grade. They are inoroughly mouths in thematic material and in instruction, each ering a wide range of technical problems touch rhythm and expression one of the best fourth-grade sets of smales over offered

The special introductory price during the current month will be 20 cents postpaid if cash accompanies the order charged, postage will be additional Characteristic Studies This is a very

for the Planoforte musical set By F. Sabatha studies, written in characteristic win, by a celebrated German teacher and comeoser. They cover a wide range of musical content and are varied in their

technical demands These studies range from grade 3 to 5. Most of them have suggestive titles and most of them are so interesting that they may be played senurately as pieces arately as perces.

The special introductory price of this volume during the current month will be 20 cents postpaid if cash accompanies the

If charged, postage will be addi-

Calendars for 1911. We have the same calendars for sale for 1911 that we have had for 1910 and one other. The calendars of the past year were those in which platinotype portraits of the musicians were inserted in the oblong size, either upright or horiin the bosons and, come aprignt or hori-zontal, and the mounted cabinet photo of any one of the masters on a brown board To all of the above was added the calen-The price was 10 cents each \$1.00 per dozen. \$1.00 per dozen.

The new calendar of this year is in namel form, size 3½ by 9 inches, litha-

graphed in a number of colors and conining a portrait of either Wagner, Light Mozart or Beethoven. An advertisement Mozart of measure of this calendar, will he found on another page of this issue The price is the same as the above

Medallions of the There was just time to get an advertise-ment in THE ETUDE for December of these medallions, did not get them in stock did not get used in stock in time for sociationing them in the Publisher's Notes. We desire to draw particular attention to We desire to these particular attention to this inexpensive, appropriate ornament for

the music studio or, in fact, for the home of any musically inclined. The medalof any most any sizes, four inches round and cabinet oval and each contains a very and catenat over a continuous a very excellent likeness of one of the following great masters: Beethoren, Wagner, Liszt, Handel, Schubert, Bach, Mozart, Schumann, Verdi, Haydn, Mendelssohn, and

the finish is exactly the same as The finish is exactly the same as a highly glossed photograph. The price is

25 cents cach, page 25 cents cach, page 25 cents cach, page 25 cents cach and a substitute of "The Etude."

As usual, we will have for sale Tat. Entrope for 1910, the twelve is sues bound in one volume. The cash price, sues bound in one volume. The cash price, postpaid, owing to the increased size of Tara Erura each year, will have to be The Errore each year, will have to be raised to \$3.00 for this volume, delivered post or express paid in the U.S. It is post or express post in the second of the hardly necessary for us to mention the hardly necessary for us to mention the value of a volume of this kind. The music value would be at the rate of about 1% cents for each piece and in addition about cents for each piece and in addition about 600 pages of reading snatter, a veritable encyclopedia of musical knowledge, bound a stantially in cloth and leating.

The forc- Anthems of Prayer This will be posand Praise itively the last month in which this new anthem book, which is composed of the cream of our catalogue of authems. will be offered at special erice. This specal price postpaid is only 15 cents. Those who have used our four other books of a similar nature will know exactly what may be expected from this new work The success of the four previous ones. "Model Anthems," namely. epertoire," "Anthem Worship," and "Anthem Devotion," has been phenomenal and they are still in the zenith of their popularity. We, however, look to this new work as being the most valuable that we have ever yet issued. We have 21 anthems in this new volume instead of 18, as in the others. The composers represented are Schnecker, Wooler, Rockwell, Solly, Lansing and Brackett. The anthems are all of medium grade of diffi culty and have been tested in octavo form

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nection with a bound volume. Choirs are

at liberty to order as many copies as they

choose at 15 cents each. Why not supply

your choir now while you have this oppor

tunity?

Song Twigs and This is a little vol Branches. ume which has been the Home Music Company. It is a little work of 70 odd pages, for use of publi schools or singing classes or in the home circle. There are only songs suitable for the beginner. There is a use for this its tle volume for children and for primar, classes. The work has been published by the Home Music Company, but only small edition appeared on the market, and it is therefore practically a new work The selections are up to date and are will chosen. Those who are interested in work of this kind should procure at least one come of its median should procure at least one copy of it at the advance price The advance price at which we will offer this work will be only 10 cents dur-

ing the current month.

String Polios. Just a reminder that of always carry on hand a plete stock of Portfolios. This is something no home with piano should be without, as it not cold protects the music, but is always in so ace when wanted, and does not allow the music to become scattered. Now we have our regular String Folia with which all our putrons are familist This is made with strong board sides covered with linen, and "Music" in giracross the

across the front; the back is 1% inchiwhich will hold about fifty pieces of sheen nusse; the price of this is but 50 cents. Owing to the many demands for larger folio, we have just finished or which is similar in all ways to the above mentioned, except that we have e larged the back to 21/2 inches, which of chable you to place about one half note sheet music in it; although this is an tional cost in manufacture, we do not to trad to increase the price, but will let you have the benefit of the same at 50 cests

Then we have the "New Impro-String Kulio with Handles" This somewhat different from the order folio that is placed on the piano g trong re-enforced "cloth" back, 21 with strings for theing and the orth added this addition transforms the aud mary string folio into a sheet sotchel, and enables you to carry the

music without folding The price has been slightly increased and will be sold for 75 cents. But we feel sure that with this supprovement improvement, we will create a larger mand for this "String Folio with Hamber than we have been string for the s than we have with all others combit

By Octavia Hudson Octavia Hudson, which was announced in the last issue of THE ETUDE,

is progressing finely, and will be issued in the course of a month. This will most likely be the only month in which the work can be gotten for the special price. The contents of the book were given in the last issue. The pieces are in line with kindergarten work. They all have words and are the very first pieces that the little ones will take up. They are quite melodic and extremely interesting Those who have the veriest beginners to landle will find this little volume of inestimable value. Our advance price is only 25 cents for the entire volume post-poid. There are 18 different selections

in the work, and the book will be gotten out in the most attractive manner. would advise, therefore, anyone who has any elementary teaching to do to procure at least one copy of this work. The advance price of this work is only

25 cents postpaid. This work, which New Gradus has been on special Ad Parnassum.

Left Hand Technic offer for some By Isidor Philipp. months, will be continued the present month. The work, however, will be on the market in a very short time. These exercises are elective, containing the best writings of the best piano study composers, such as Czerny, Cramer, Cle-menti, Heller, etc. The work is not for a beginner. Anyone taking up this work should have at least passed through the stage equal to Czerny's Velocity. Our special offer price on the book is but 20

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work. Teachers who are already using it, or those who are in search of a large, comprehensive work will be pleased with the manner in which we have gotten out this new edition. We have retained all the original material and features, and have added valuable modern material. The editing is of the best The special introductory price will be

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Mysic, in its mode of expression, is intelligible, not to the musician alone, but to the common sense of all; nor is there any fundamental sense between there any tanonmental sense between the music of a popular ballad, of a fague the music of a popular ballind, of a fagua-by Bach, or of a synaphony by Reetho-vern. Although the more intrea-composition may be less intelligible, the means of expression are in every case the same -//sunphannan



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resemble Irish speech of which the writer says, The speech of the Irishman of the Twentieth Century is, in ssence, the same speech as the Gaelic of of his ancestor in the days when the Roman cagle saw Erin afar off, but did not adventure near." Possibly one of the reasons why Irish poems and songs have lived so long is that the bards of Erin were expected to have the following qualifications: Purity in nature, bright without wound-

ing."
"Purity of mouth, without poisonous Purity of learning without reproach "Purity of husbandship."

Beethoven, let us remember, made a setting of "Patrick's Day," and other composers have had the highest regard for Irish Folk melodies. Let us be thankful that there are so many of

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these treguent deliveries and ex-capant continuers. I was kept on an extensive the promise till might findiscension had troubled are for some date in the fact my slight breakfast with the many from hold then associated. time, and in fact my slight breakfast taken more from habit than appetite. A first this sansfactent diet was not notice much, but at work it made me was and imagery long he dore noon.

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W. T. BEST AND HIS "HUMOURS." BY I. CUTHIERT HADREN.

[Exercet's Norm—William Themas Best was without dealth the most displanulated of English appaints of the time. He was bout at Cartisle in 1825 and died at Liverpool is particularly some for the consert playing rather time as a charact organist, till wit was famous out the writer of this article, which is repetited from the Lawine Sinstein Opinion, the preserved many resulted to opinion, the preserved many resulted to opinion, and preserved many resulted to the control of the control of the control opinion, has preserved many resulted to the control of the control opinion, has preserved many resulted to the control of the control of the control opinion.

Timese has been a call in various quarters recently for some permanent record of the stories that are in verbal circulation about the late W. T. Best. When Mr. Best retired from the organistship of St. George's Hall, Liverpool, I set about collecting reminiscences and anecdotes of the distinguished player.



Many years before I had received a private letter from him (I quote it presently) and this first proved to me his mastery in the matter of sarcasm

and of ironical wit. Best compared the one leg pedal players with the goats, because they always went to the left; forgetting that in so doing he was, by implication, numbering himself among the sheep! He declaimed against "the Sunday habit of polishing the lower octave in onelegged fashion, whatever be the march the bass;" and demanded the removal of the swell pedal to a central

position in order to rescue "the player's right foot from the gouty eminence where it has long been hanging as an awful example to its rinking brother the left foot, always busy with the very abysses of sound." In writing about the radiating and concave pedal-board he stated that he entirely disapproved the clumsy apparatus which makes a pedal-board resemble the bottom of

sailing boat." During discussion, Best and the late Dr. E. J. Hopkins crossed swords. Bess scems to have had a grudge against poor Hopkins. In "Grove's Dictionary" Hopkins had asserted that Bach wrote once only up to F for the pedal, namely, in his Toccata in that key. This was too much for Best; and so in his edition of Bach's Toccata in A there will be found over the top F of the pedal the salutation "All hail! E. J. H." Examples of Best's sareasm are nu-Once he was speaking to a pupil about the introduction of Mendelssohn's organ music to England. After explaining how the younger generation of organists adopted the CC pedal-board, which made the performance of Bach and Mendelssohn pos-sible, he added: "Adams, with his

enormous contrapuntal talent, regaled himself by serving up one or two of Bach's Forty-eight, adding a droning pedal when his busious were propi-THE POSITION OF THE ORGANIST. Best had very exalted notions about the dignity of his art and would stand nonsense when that dignity was likely to be imperiled. He claimed respect for his art as well as for him-

self. His engagement at the Panopticon (now the Alhambra) in Leicester Square came to a sudden end because he refused to accede to the request of the directors that after the cutertainment he should play the audience out to the strains of Mendelssohn's Wedding March Here is another anecdote in point: Some time in 1860 the open-ing of the Liverpool Free Library and useum was inaugurated with a public hanquet in St. George's Hall. Best was among those invited; and as he entered he was handed a programme on which was stated, inter alia, that "the organ was stated, the company take their (Continued upon page 57.)

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seats." The arrangement was that Best should undertake this office and should sit down perhaps when the soup was cold. He flatly refused, pronouncing the duty required of him to be derogatory to his station and unworthy not only of himself personally but of the Exhortations and commands followed, but Best replied that he never had accepted and never would accept conditions that involved loss of selfrespect. So the company had to take their seats at the festive board while the organ did not play.

Mr. E. E. Tructte tells also of receiving "a sharp reply" when he wrote ask-ing Best about lessors. Best wrote that he did not teach at all and ended his letter: "You Americans are very fond of studying music in Germany and then coming to England to rub off the Teutonic rust." All the same, Tructte found him (as others did who made his peracquaintance) "cordial, warmsonal hearted, enthusiastic and entertaining."

Best had small regard for the feelings of others when they conflicted with his I have heard that he even the length of once giving Wilbye Cooper (the tenor) a black eye, be-Cooper (the tenor) a block gyr, oc-cause he had spoken his mind rather too freely about his (Best's) accom-paniments at a "Messiah" performance. If I remember rightly, the incident hap-pened at Dundee. When he went to pened at Dundee. When he went to Sydney to open the big organ there, so touchy was he upon the subject of draughts that they were obliged to build a glass case completely round the organ bench, and in that roasting climate he insisted upon a fire in the dressing room! The person who told this described him as an interesting this described him as an interesting soft at the last words, 'Prince of

general difficile, very cranky and unreliable about recitals.

To this I add, in closing, a remiassence of my own. Many years ago it happened that for my sins I had to conduct a choral society in a small country town. Of course we did "The Messinh." I was very young then, and, in the absence of an orchestral score, I put my faith in Best's wellknown octavo edition of the oratorio. Now, I knew that most conductors Now, I knew uset most believed in the pp rendering of the unison "And peace on earth" in the chorus "Glory to God," but I noticed that Best had marked the passage f. and accordingly we rendered it f. This led to a remark in the local paper on my supposed lack of taste; and so, for

the fun of the thing, I wrote to Best, enclosing the notice. Here is his reply: "In answer to your letter, I have to say that the passage in question-And peace on earth'-should be sung f. being a challenge or a sort of decree. Mozart in this passage employs the trumpets for the very purpose of em-phasizing it. Nothing is in worse taste than to attempt word painting in music. In some hymns-for example, 'Hymns Ancient and Modern'-the miserable editors are perpetually making alter-nate marks for shouting and whispering when peace (pp) or light (ff) oc-cur. Anything after sundown must be whispered, on principles probably con-nected with burglary. Thus Smart's tune to 'Hark! hark! my soul' is made ridiculous by the parson editors dividing a couple of lines into a shout followed by a whisper. Now, if the passuge that you name should be sung soft, then you are equally bound to end the chorus 'For unto us' suddenly

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to stimulate and maintain amongst teachers a recognition of the important and often overlooked fact that music is a literature, and should be taught and studied from that point of view To insist most strongly—as a prep-aration for this "art of listening"— upon the necessity of systematic ear-training from early childhood.

To promote class-singing, in To promote case-singing, in which singing at sight shall be the chief aim. invaluable means of car-training and of the cultivation of rhythmic and nielodic perception To realize that the amount of time the disposal of the average boy or girl for the overcoming of the technical

difficulties of an instrument is, in the nature of things, usually insufficient to make them even passable executants, and therefore that it would be a wise thing to devote a certain amount of thing to devote a certain amount of time to bringing the pupils into living time to bringing the pupils into living touch with music itself, by means of carefully-graded classes, in which the carefully-graced casses, in which the teacher should play to the pupils, givteacher snound play to the pupils, giv-ing them a simple and intelligent de-scription of the form and character of the music, asking questions from time the music, asking questions from time to time, in order to ascertain how much has been grasped by the class In the training of the teacher the

society advocates the following: Encouragement of more definite and systematic preparation for the art of music-teaching, by means of courses of music-teaching, by means or courses or lectures by specialists on such subjects ear-training, form or design in music, musical history and other masmusic, musical history and other mag-ters relating to the teaching of music rs relating to the tracking or music To maintain for oneself and foster in To mathrain for onesen and toster in others an interest in the more rational study and teaching of music. To lose no opportunity of gaining in-

formation and enlightenment on this subject. shiect. To remember that the instrumental

lessons that most musical students are taking are only one part of their equinment as teachers. Ear-training, harnent as teachers. Har-training, har-nony as its logical successor, form, mony as its together kindred subjects are indispensable to that equipment To arrange their hours of study in such a way that the whole of the time such a way that the baloic of the time shall not be devoted merely to the technique of an instrument. These excellent suggestions may be of value to some of our enterprising teachers' associations in America.

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"It has been incorrectly stated in France that dida was written for the inar ration of the Italian theatre at Cairo. The theatre, the construction of which was begun in 1869, was finished at the end of six months, and inaugurated in the month of November in the same year. It was due to the munificence of the Khedive (Ismail Paselia), a prince of very artistic tastes, who shrank from no diffiorlty, from no expense, thus to enrich

his capital. "However, as soon as this theatre was talked of the prince was advised, in order to give it more lustre, and to bring it into notice, to commission Verdi to write expressly for it a new work, if not of a national character, at least of a local nature, and to a certain extent of a

patriotic color. The Khedive was pleased with the idea, and the master was at once written to with this request, begging him to state his conditions. It is nordless to say that he was a little surprised at the proposi tion that was made him; it did not in the main displease him, but he could not decide at all what terms to insist on for the contract offered him. In this difficulty he wrote to his friend and pupil M. Emenuele Muzio, to ask his advice, begging him to suggest a sum which he ought to fix for his honorarium. M.

Muzio at once replied, laconically:
"Ask a hundred thousand france Ask a hundred thousand tranes (about twenty thousand dollars), (for your score. If they ask you to go and mount the piece and to direct the re-bearsals and the performance, fix the sum at this they are the performance.

um at thirty thousand dollars." Verdi followed this advice, and as they did not require his presence at Cairo asked twenty thousand dollars, on the condition, naturally, of being first of all informed of the subject which they pro-posed to him for treatment. These pre-liminaries were accepted without any hesitation, and they sent him at once the thereth of Alda. Verdi was at once eartied away completely by it. He understood all the effects which might be drawn tosically from such a subject, and did not hesitate to accept it."

SOME MUSICAL CONUNDRUMS. I. What musical term is like some

jokes? Flat. 2. What musical term is like a razor?

3. What musical term is like a certain kind of gas? Natural.

4 What musical term when added to

key (Monkey). What part of a violin sometimes 6 What musical form resembles 2

and musical form resembles a 7. What musical term resembles a enalty ordered by a judge? Fine.

8 W ordered by a judge? Fine.
Overing of a fish? Scales.

9 What musical term resembles a
highligre age. tulbury officer? Major. to What musical term resembles a onth of the year? March.

lz. What musical term resembles a ge gathering? Mass-

11. What musical term resembles a

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